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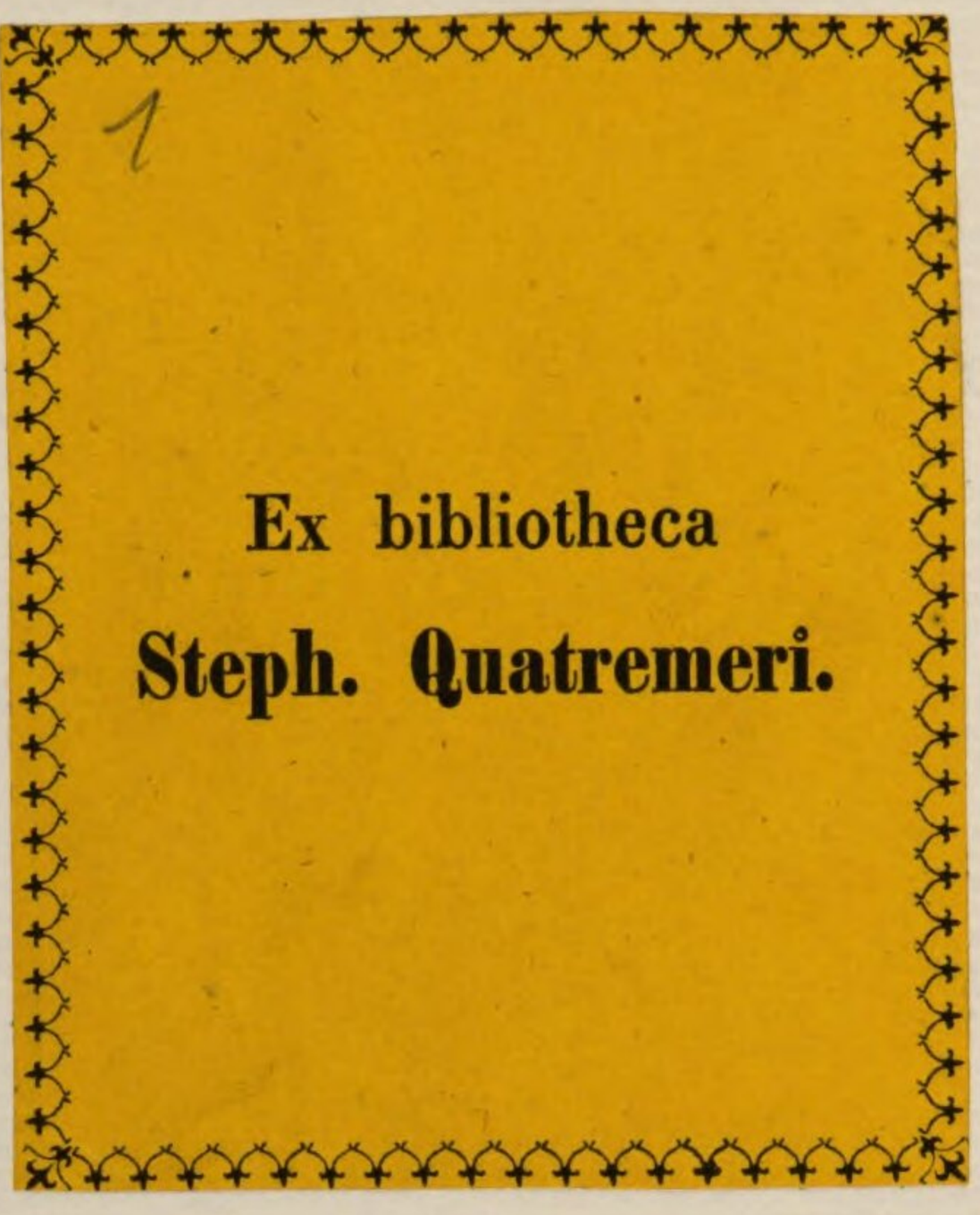

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HERMANN'S

ELEMENTS

OF THE

DOCTRINE OF METRES,

ABRIDGED

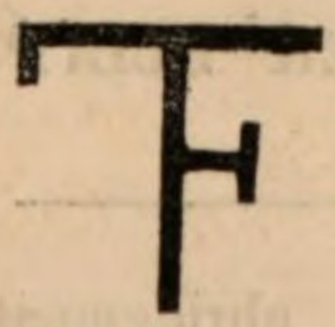
AND

TRANSLATED INTO ENGLISH.

BY THE REV. JOHN SEAGER, B.A.

RECTOR OF WELCH BICKNOR, MONMOUTHSHIRE,

AUTHOR OF CLASSICAL CRITICISMS IN VARIOUS NOS. OF THE 'CLASSICAL JOURNAL.'



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THE ELEMENTS OF

THE DOCTRINE OF METRES.

BOOK I.

CHAPTER I.

OF RHYTHM OR NUMBERS.

§ 1. THE title of this book is *The Elements of the Doctrine* or *Science* of *Metres*. *Metre* is a series of syllables which has *rhythm* or *numbers*.

§ 2. *Numbers* are a fitly disposed succession of *times*. To this, in space, *symmetry* answers, which is a fitly disposed continuity of spaces. So that to numbers times and their succession are proper; to symmetry spaces and their continuity. To both *order* is common; which is an arrangement made according to some law.

§ 3. That law must necessarily be *objective*; i. e. founded in the very nature of succession and continuity; because a *subjective* law, i. e. one depending on the perception of observers, could not, since it would be inconsistent with itself, be even accounted a law. But that there is some objective law both of numbers or rhythm, and of symmetry, appears plainly from the circumstance that a disposition of times and spaces, which has numbers or symmetry, is understood equally, and without any disagreement, by all.

§ 4. The same law must also be necessarily *formal*, i. e. apparent in the times and spaces only; not *material*, or founded in the things themselves which succeed one another, or which are comprehended in continuity of place, as in sounds or bodies; because in rhythm and symmetry what is regarded is not the things themselves which succeed one another or are conjoined, but, whatever they may be, by what law they succeed one another or are conjoined.

§ 5. Lastly, that law must necessarily be *innate* in us; i. e. defined and certain *a priori*, as philosophers speak; because it is

known, not by being learnt, but of itself. For were it *empirical*, i. e. made by any one, it would be known to those only who had learned it, and might both be altered and abrogated.

§ 6. The objective cause of succession is *efficiency*. For every succession in which what is anterior cannot be posterior also, and what is posterior cannot be anterior also, depends on efficiency, which is the connexion of causes and effects. The objective cause of continuity is *coherence*. For whatever is so continuous in itself that its parts are not placed one by another, (which cannot be done without some void space left,) but that all fill one whole space; that is effected by coherence, which is unity continued through all parts. So far therefore, rhythm, or numbers, is *a series of causes and effects*; symmetry *a series of coherent parts*. But whenever, throughout this Treatise, we speak of parts and coherence, we mean such only as are contained in space.

§ 7. Since in numbers and symmetry, it is not the matter, (i. e. the things which succeed one another or are conjoined,) but the form, (i. e. the times and the spaces,) which is regarded; and the times themselves do not arise one from another, nor are the spaces themselves parts one of another, their distributions must necessarily be such that they must of themselves exhibit an image of things connected by efficiency or coherence. So that now numbers are evidently *an image of efficiency represented by times*; and symmetry *an image of coherence represented by spaces*.

§ 8. But no image of efficiency or coherence can appear expressed in the times and spaces themselves, except in times and spaces disposed in that proportion which subsists either between causes and effects, or between parts conjoined by coherence. Now that proportion depends on *equality*. For neither can cause be greater or less than effect, nor effect than cause. For since all change, by which effect is perceived, arises from a conflict of opposed forces, and equal forces opposed to one another restrain one another, and allow no change to take place; it necessarily follows that of unequal forces, opposed to each other, the one must prove as much inferior as the other proves superior: on which law the whole science of mechanics rests. If effects, as it often happens, appear to be either greater or less than their causes, the reason is, that either, on account of diversity, no just comparison can be made, or the increments and impediments of forces lie out of sight. And the wonder thence arising proves at the same time both our ignorance, and the necessity by which we look for effects equal to causes. Numbers then are *efficiency represented by equality of times*. In the same manner the coherence of bodies rests on equality. For since coherence is communion of parts, and that is common which in all parts is the same, and equal to itself; it follows necessarily, that coherence expressed by the figure only of bodies, i. e. by the disposition of spaces, must have that community in an equal distribution or proportion of spaces. Symmetry therefore is *coherence expressed by equality of spaces*.

§ 9. The universal nature of numbers and symmetry being thus

defined, when we speak of particular numbers and symmetrical figures, numbers are *an image of a series of effects, expressed by equality of times;* and symmetry *an image of a series of coherent parts, expressed by equality of spaces.*

CHAPTER II.

OF ARSIS, THESIS, AND ANACRUSIS.

§ 10. It has been shown that the primary law of numbers, or rhythm, and symmetry is laid in the equality of times and spaces. But although without this equality neither numbers nor symmetry can be imagined, yet the numbers or symmetry which subsists in this equality alone of times or spaces, is a part of an infinite series, and has neither beginning nor end: as the rhythm or numbers made by the strokes on the bell in a clock, by which the hours are numbered; or the symmetry of a row of trees equal in height, form, and intervals. In which numbers or symmetry it is plain that nothing is so first or last, as to prevent the addition or abstraction of any thing without detriment to the numbers or symmetry.

§ 11. But if there are any numbers, or any symmetry, which are not infinite, (and that such are found experience teaches us,) there must necessarily be something absolute therein. Now in a series of causes that cause is absolute, which is not effected by another cause, but is itself the efficient cause of others; and in a comprisal of parts that part is absolute, which is not therefore a part, because there are other parts also of the same thing, but that, on account of which those others are, i. e. that, of which itself those others are parts.

§ 12. But since there is no cause which is not effected by another cause, and no thing having parts, which is not also itself a part of another thing; it appears that the notion of an absolute cause and part is relative, i. e. that such a cause and part is understood, as is not absolute *per se*, but with respect only to some given series of causes or comprisal of parts, because (and on this its very supposition rests) it is not found in that series itself of causes, or in that comprisal itself of parts, but is to be assumed extraneously. As if an arrow is shot against a rock and repelled by it, that rock, with respect to the motion of the arrow, is the absolute cause of the change of motion, because that law by which the arrow moves when discharged from the bow cannot contain a cause why the arrow should move by a different law. And in a row of trees equal to one another and disposed in equal proportion, if one tree surpass the rest in magnitude, that tree, as far as that row of trees is concerned, is an absolute part, because in that equal disposition of trees there can be nothing which requires one of them to be different.

§ 13. But if any absolute cause is found in numbers, it must of

necessity be one which appears as a cause only, and not as an effect also. Now a cause, which is a cause only, is nothing else than a force effecting somewhat. An absolute cause therefore in numbers must be contained in the expression of some force which may begin some series of times. And that by which such force is expressed cannot but consist in a stronger notation or marking of some one time: and this we call the *ictus*. The *ictus* then is a greater force in marking some one time, and indicating the absolute cause of a series of times. Again, if any absolute part be found in symmetry, it must necessarily be one which appears to be that of which the rest are parts, and not to be itself also some one of the parts. Now that, of which the rest are parts, is unity, to which all the rest are referred. An absolute part therefore in symmetry consists in the expression of some unity to which all distributions of spaces being referred make some one whole. Now that by which such unity is expressed cannot but be in that point which is common alike to the whole compass of spaces: and that point is the middle point, which is called the *centre*. The *centre* then is a single point in a disposition of spaces, containing the unity of the whole disposition.

§ 14. An absolute cause is the beginning of rhythm or numbers; an absolute part the middle of symmetrical figure. But the end of numbers, and the bounds of figure, cannot be defined by notions taken from the nature itself of numbers and of symmetry, because they are wholly matters of experience. There are however two kinds both of numbers and of symmetrical figures, the one simple, as in

numbers the following, ⏑́⏑, ⏑́⏑⏑, ⏑́⏑⏑⏑; in symmetrical figures a circle, a pyramid, a square: the other compounded of an iteration of the same numbers or figure; as in numbers the following,

⏑́–⏑|⏑́–⏑|⏑́–⏑|⏑́–⏑; in figures the interchanges of pyramids, columns, trees, disposed according to certain proportions. In all these an empirical or arbitrary rule is perceived, one part being taken as a model or prescript. Whence, if the last part be dissimilar, somewhat is thought in one case to be deficient, in another case to be redundant.

§ 15. After the example of Bentley, we call that time in which the ictus is, *the arsis*, and those times, which are without the ictus, the *thesis*. This use of the terms seems to be authorised by Priscian, p. 1289. and by Martianus Capella, p. 191. ed. Meibom. who deduce them from the elevation and depression of the voice. Other writers on metres, together with ancient musicians, deducing the terms (the use of which, connected with the science of music, is very obscure) from the fall and rise of the foot or hand, call that thesis which we call arsis, and that arsis, which we call thesis.

§ 16. The ictus, which is a mark or indication of an absolute

cause, may take place even in a series already commenced, as, ⏑́⏑⏑. When this happens, that time in which is the ictus, is accounted, because of its coherence with the preceding time, to be produced

from that time, and so far forth is without ictus, and is a thetical time; but the same time, by the accession of an absolute force, of which the ictus is the indication, becomes an arsis as well, and the cause and beginning of the following times: in the same manner as when a body in motion is driven by a new force, that force does not originate the motion, but increases the motion already originated. Now the time or times which precede the arsis are evidently parts of a series infinite from its beginning. Those times we call *anacrusis;* because they are, as it were, a kind of introduction or prelude to the numbers which the ictus afterwards begins. After the same manner among figures some may be marked which are not bounded on either side by any lines, and are therefore infinite. Further, the anacrusis has the nature of a thesis, i. e. a time produced not from an absolute cause, but from other preceding times. For it is to be assumed that other times have preceded, since, not being produced from an absolute cause, it must necessarily have been produced from other causes preceding it *in infinitum*. But when we say that times are *produced* (*nasci*) from times, we so speak for the sake of brevity, transferring an expression from causes and effects to times, which are the images of them.

CHAPTER III.

OF ORDERS.

§ 17. Numbers are either unlimited, consisting wholly in that case of thetical times, which kind of numbers, because it wants variety, is not used in arts which employ numbers: or limited; being those which have arsis. This latter kind of numbers we call an *order*.

§ 18. Orders are either *simple*, which consist either of arsis alone, as ˊ, or of both arsis and thesis, as ˊ˘, ˊ˘˘; or *periodic*, which are composed of several orders comprised in one rhythm or number, i. e. produced from one common cause. For as in a succession of single times, so also in a succession of whole orders the series of causes and effects can be represented without transgression of the law of equality, so that, as in simple orders single times are equal to one another, in periodic orders the orders themselves may be equal to one another, as ˊ˘ ˊ˘, ˊ˘˘ ˊ˘˘.

§ 19. In the same manner, as the arsis is distinguished from the thesis by a greater force indicating the absolute cause, so also the first arsis of periodic orders, as containing the absolute cause of every following arsis, is stronger than they. For each following arsis is absolute with respect to that order or those orders which proceed

from it; but not absolute with respect to the preceding arsis, whereof it is itself an effect.

§ 20. Hence it comes to pass that the arsis may effect some change in the order of which it is itself the commencement, and that order, as far as it depends on its own arsis, is exempt from the law of equality which has been mentioned. Now that force may refrain or repress itself, and then we call the orders *diminished;* as ˊ⏑⏑⏑, ˊ⏑ˊ⏑; of which kind are those termed catalectic and logaœdic. In these the arsis, which changes the condition of the orders, although it is not stronger than the first arsis, nor can be stronger, as being produced from it, nevertheless could not even refrain itself without some peculiar effort of resistance. Hence whoever observes attentively will easily perceive that the arsis of periodic orders which changes the condition of those orders is, although not stronger, yet endowed with a peculiar force, as the last arsis in these numbers ˊ⏑⏑-⏑⏑-, ˊ⏑⏑-⏑⏑-⏑, and the third in this ˊ⏑⏑-⏑⏑-⏑-⏑.

§ 21. The force of the arsis in periodic orders may increase also: but when this happens, that arsis which is stronger than the preceding, and generates from itself a greater order, is nothing but a new absolute cause and not produced from a preceding arsis, falling upon the secondary arsis of the foregoing order; in this manner,

ˊ⏑⏑
ˊ⏑⏑

by the conjunction of which orders the following rhythm is produced, ˊˊ⏑⏑⏑⏑; which evidently cannot be uttered without giving a more forcible expression to the second arsis, as being not produced by that which precedes: e. g.

rex Olympie cœlicola. ˊ⏑ˊ⏑⏑ˊ⏑⏑⏑.

On the contrary by inversion of the orders the force of each arsis is diminished, as being produced by one arsis:

pinifer Olympus et Ossa. ˊ⏑⏑⏑⏑⏑⏑⏑.

These periodic orders, in which a new arsis takes place, are called *concrete* numbers.

§ 22. In those periodic orders, which have equal or diminished orders, we mark with the ictus the first arsis only; but in concrete orders the new arsis also. It must be observed however, that the following disposition of numbers,

ˊ⏑ ˊ⏑⏑ ˊ⏑⏑⏑

may be taken in two ways. For it is either a periodic order, of concrete numbers,

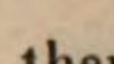
ˊ⏑-
ˊ⏑⏑-
ˊ⏑⏑⏑

in which the two first orders proceed beyond their thesis, or it is composed of simple orders not cohering,

§ 23. The times of orders which are in thesis must all be necessarily equal, because they represent a series of causes and effects unbroken by any foreign accession.

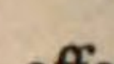
§ 24. And so also are the times of the anacrusis; for that differs from the thesis, only in having no arsis before it.

§ 25. A time in arsis cannot be shorter than the times of the anacrusis, because the arsis, following the anacrusis, is a part of that series, of which the anacrusis too is a part. The following rhythm



therefore would be faulty, -⏑: but these are correct, ⏑⏑, --.

§ 26. No more can the arsis be shorter than the thetical times. For, being the cause of these times, it cannot be shorter than its

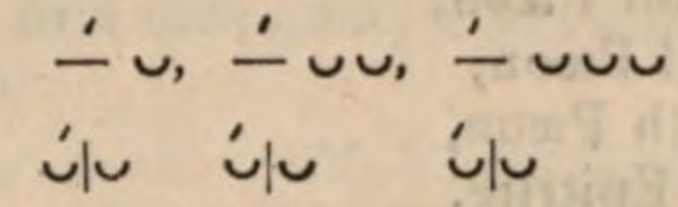


effects. Wherefore this rhythm ⏑- is faulty, but these regular ⏑⏑, --.

§ 27. But there is no incompatibility in the arsis being greater than the anacrusis. For the arsis, in respect of its being produced by an absolute cause, is exempt from the law of equality, provided that, in respect of its being an effect of preceding times, it be not

less than they. These numbers therefore are just, ⏑-, ⏑⏑-.

§ 28. Nor is there any incompatibility in the arsis being greater than the thetical times. For it may be so constituted as to produce the thesis not by its intire self, but by some part only of itself: and that part must indispensably be equal to the thetical times, in this manner,



So a superstructure cannot be supported by a foundation too small for it, but by one greater than necessary it may.

CHAPTER IV.

OF MEASURE.

§ 29. We call measure the relative proportion of syllables, without rhythm or numbers. Metricians use only two measures; the single or short, called by the Greeks *χρόνος* and *σημεῖον*, by the Latins *tempus* and *mora;* and the double or long, which is compounded of two short. The ancient musicians used a quadruple and an octuple measure too. See Aristid. Quintil. p. 36. Modern music has many measures.

§ 30. We call a *foot* a certain composition of times, without regard to the rhythm or numbers in it.

§ 31. The most common feet are the following:

Four dissyllabic;

⏑⏑ Pyrrhic,
-- Spondee,
⏑- Iambus,
-⏑ Trochee, sometimes called Choree.

Eight trisyllabical;

⏑⏑⏑ Tribrach or Choree,
--- Molossus,
⏑⏑- Anapæst,
-⏑⏑ Dactyl,
⏑-⏑ Amphibrachys,
-⏑- Cretic or Amphimacer,
⏑-- Bacchius, by some called Palimbacchius or Hypobacchius,
--⏑ Palimbacchius, by some called Bacchius.

Sixteen quadrisyllabic;

⏑⏑⏑⏑ Proceleusmatic,
---- Dispondee,
⏑-⏑- Diiambus,
-⏑-⏑ Ditrochee,
⏑--⏑ Antispastus,
-⏑⏑- Choriambus,
⏑⏑-- Ionic a minori,
--⏑⏑ Ionic a majori,
-⏑⏑⏑ First Pæon,
⏑-⏑⏑ Second Pæon,
⏑⏑-⏑ Third Pæon,
⏑⏑⏑- Fourth Pæon,
⏑--- First Epitrite,
-⏑-- Second Epitrite,
--⏑- Third Epitrite,
---⏑ Fourth Epitrite.

Concerning these see Gaisford on Hephæstion.

§ 32. The conjunction of two feet is termed by metrists a *dipodia* or *syzygy*. Aristides p. 36. says that a syzygy is made up of two simple feet, i. e. disyllabic or trisyllabic, but those unequal. This is called a *dipodia* by Atilius Fortunatianus p. 2688. who says that a *syzygy* is formed of two simple but equal feet. Most usually the combination of two disyllabic feet is called a *dipodia*, that of two trisyllabic, or of a disyllabic and trisyllabic, a *syzygy*. The conjunction of two feet is often called a *base* also: see Diomed. p. 501. Mar. Vict. p. 2489: and a *metre* too: whence dimeter, trimeter, tetrameter, pentameter, and hexameter verses, which consist respectively of four, six, eight, ten, twelve, feet, except in dactylic numbers, in which each foot is reckoned a metre.

§ 33. A *doubtful* measure, called in Greek *ἀδιάφορος*, is one which may be indifferently either long or short. There is also another measure called in Latin *irrationalis*, in Greek *ἄλογος*, [dis-

proportionate,] which is shorter than a long, and longer than a short. On this, Aristides p. 45. and the Scholiast of Hephæstion, p. 78. have subtilised with a waste of many words. It is used in some dactylic numbers, and also in the iambics and trochaics of Comedians.

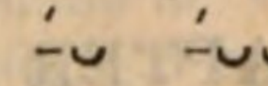
CHAPTER V.

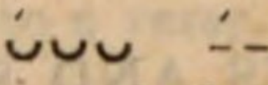
OF THE PERMUTATION OF NUMBERS.

§ 34. Numbers are in their own nature unchangeable: for they cannot contain within themselves a cause for being other than what they are. If then any numbers are interchanged, it is done at the will of those who use them, influenced however by some good reason: for the numbers commuted ought to be both *equal*, i. e. of the same measure; and *similar*, i. e. such as may appear to effect the same thing with a moderate variation.

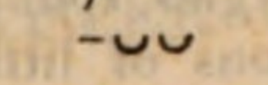
§ 35. A permutation of numbers is made in the following ways: First, *by reception of irrational* [disproportionate] *times.* This seems to be done in some trochaic numbers, admitting a disyllabic instead of a monosyllabic thesis or anacrusis, such as are the trimeters of the Greek Comedians, and all the trochaic and iambic verses of the Latin, at least of the more ancient Latin: in which a dactyl and anapæst, being put for a trochee and iambus, have two short syllables nearly equal to one short one, which is the due measure.

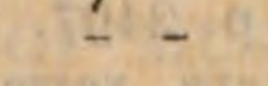
§ 36. Secondly, *by resolution of the arsis*, or *contraction of the thesis;* of which the first commonly takes place in trochaic numbers, the second in dactylic:

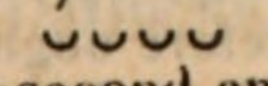


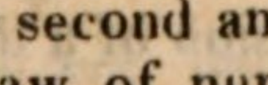


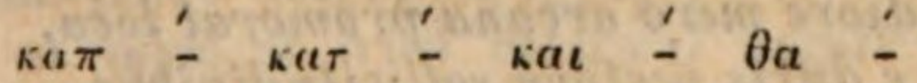
§ 37. Thirdly, *by resolution of the arsis conjointly with contraction of the thesis:* which takes place in those dactylics which are called anapæsts: in which not only these three numbers are commuted,



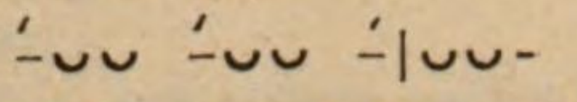




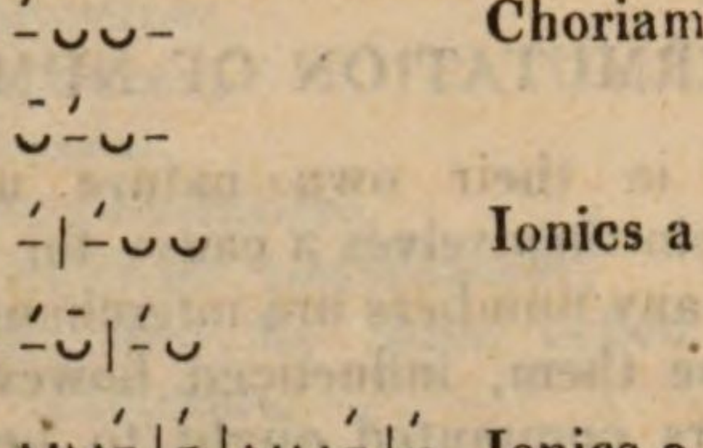
but a combination also of the second and third is added  , which would be contrary to the law of numbers, were it not that two different numbers are perceived at the same time; of both which the half only is expressed by sounds, syllables, motions, and the other half is noted with tacit observation; in the same manner as in modern music what is called tact is perceived together with the numbers of musical sounds although most different: I mean in this manner,



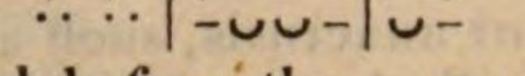
§ 38. Fourthly, *by transposition of a time:* which takes place in those dactylics, which are called choriambi and ionics, a part of the thesis or anacrusis being cut off, and put before the arsis in place of the anacrusis or thesis, in this manner,



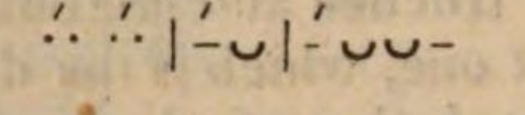
Whence, the doubtful times being marked, the numbers will appear thus,



§ 39. Fifthly, *by transposition of part of the numbers:* which takes place in Glyconean verses; for the more usual form of which



the last order being placed before the preceding one, and changed into a trochee, this form is substituted,



CHAPTER VI.

OF VERSES AND SYSTEMS.

§ 40. A *verse* is a number formed of one or more orders. Parts of verses, if they consist of intire syzygies, are called by grammarians κῶλα, if not of intire syzygies, κόμματα: but with much variance. On these and other distinctions of little utility, Hephæstion p. 65. (116.) and Marius Victorinus p. 2497. may be consulted.

§ 41. The numbers of every verse are continuous: the continuity of the language therefore ought not to be broken by an unallowable hiatus, or by admission of a doubtful syllable into an undue place.

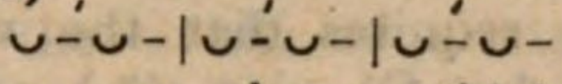
§ 42. *Asynartete* verses, (which have not been accurately defined by writers on metre,) are those whose parts are conjoined at the pleasure of the poet, the continuity of the words being sometimes preserved, sometimes neglected, the hiatus and doubtful syllable being admitted, as in Horace, Epod. xi. xiii.

Fervidiore mero arcana promorat loco.
Levare duris pectora sollicitudinibus.

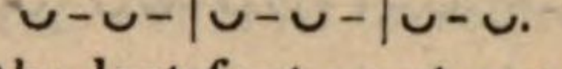
§ 43. Verses called *polyschematisti* (a denomination ill explained by metricians) are such as we have said in § 37. to be changeable by transposition of a part of the numbers.

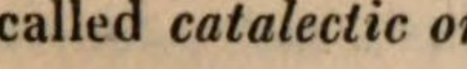
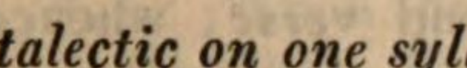
§ 44. *Catalexis* signifies the detraction of one or more times from the end of a verse. The manner in which verses end is termed *ἀπόθεσις*.

§ 45. Verses are called *acatalectic*, when their orders are intire: as *trimeter iambics*,

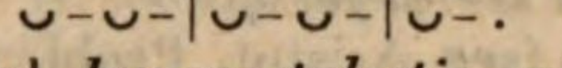


§ 46. *Catalectic* verses are those which want one syllable, as the trimeter

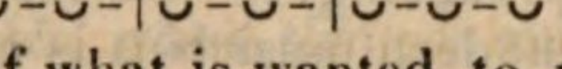


In dactylic numbers, if the last foot want one syllable, the verses are called *catalectic on two syllables*, as  ; if two syllables, *catalectic on one syllable*, as,  .

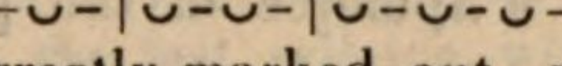
§ 47. *Brachycatalectic* verses are those whereof the last dipodiæ want an intire foot, as,



§ 48. Those are called *hypercatalectic*, which have one syllable more than enough, as,



which, by the addition of what is wanted to make up the intire foot, become brachycatalectic, as,



For so they are more correctly marked out, with three feet comprehended in one order, rather than with one only.

§ 49. *A system* is a collection of verses joined in an uninterrupted succession, which is governed by the same rules as those by which orders are assembled into a verse.

CHAPTER VII.

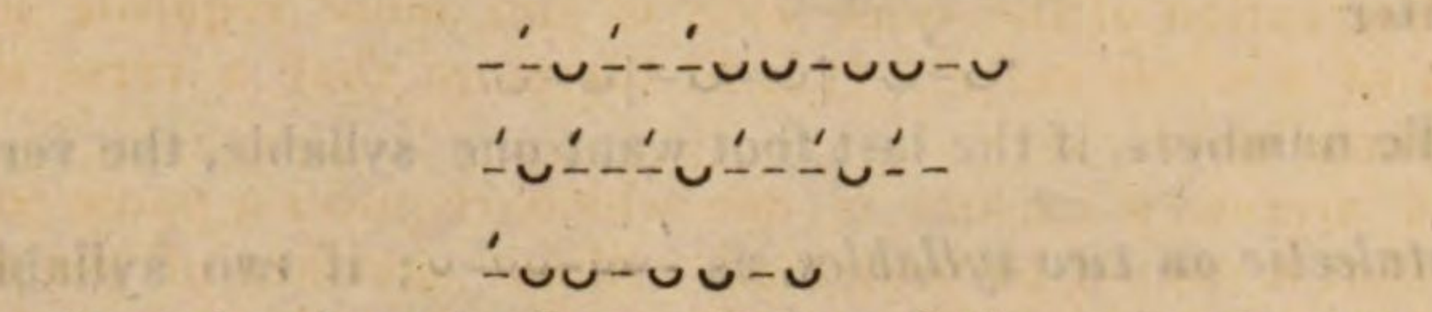
OF THE CONJUNCTION OF MUSICAL WITH METRICAL NUMBERS.

§ 50. Since music admits not only more than two measures, but a greater variation of numbers than the metrical art, which regards the recitation only of verses, the numbers of verses must unavoidably be changed by singing. And the evidences of the changes so effected, are, on account of the want of testimonies of writers on the point, collected from the conformation itself of metres, which present certain difficulties otherwise inexplicable. Hitherto a threefold conjunction of musical with metrical numbers has been dis-

covered, *by measure greater than metrical, by pause, by paracataloge.*

§ 51. *A measure greater than metrical* is exhibited in the trochees termed semanti, which, consisting of two long syllables, have the first of eight times, and the last of four, and so perform the office of an intire member consisting of several feet.

§ 52. A *pause* is sometimes made in the middle of a musical rhythm: and this, since it causes the admission both of a hiatus and of a doubtful syllable, requires that the verse should end in the same place. As in Pindar, Ol. vi. 5. (7.) where, the numbers being these,



a pause is made after the first syllable of the second verse; whence the verses must be divided thus,

Βωμῷ τε μαντείῳ ταμίας Διὸς ἐν Πίσᾳ,
συνοικιστήρ τε τᾶν κλεινᾶν Συρακοσ-
σᾶν, τίνα κεν φύγοι ὕμνον.

§ 53. *Paracataloge* (see Aristot. Probl. ix. 6. Plut. de Musica p. 1140. F. and 1141. A. and Hesychius in v. καταλογή.) is a relaxation of rhythm approaching to the loose numbers of common conversation: this by modern musicians is called *recitative.*

§ 54. It is perceived in two particulars; in the remission of celerity in the end of certain numbers, as dochmiac and Glyconean, whence these receive a spondee in the place of the concluding iambus:

§ 55. And next in the resolution of the whole rhythm; which is effected by the adjection of several short syllables to certain numbers, as to dochmiac numbers. All these things shall be explained in their proper places.

CHAPTER VIII.

OF CÆSURA.

§ 56. Language of itself has numbers; because without numbers neither could syllables be joined in words, nor words be joined in sentences, and distinguished one from another. Wherefore language included in verses is so to be regulated, that its rhythm may agree with that of the verses, and that the one may not destroy the other. This is effected by means of the *cæsura*, the *doubtful syllable*, and *prosody*.

§ 57. *Cæsura*, or *incisure*, called by the Greeks τομὴ, is that place in a verse in which some order is ended. Properly therefore a verse has just so many cæsuras as it has orders, except that the

end of the last order, which is at the same time the end of the whole verse, cannot, it is evident, be called a cæsura.

§ 58. A verse being expressed in words, the *cæsura* signifies the end of a rhythm in the words, coinciding with the end of a metrical order. And usually it is not the termination of any one metrical order that is understood by the term, but the termination, by the end of a sentence or word, of some one order whereof the end deserves particular notice.

§ 59. Now if even in the middle of a verse the rhythm of the words ought to end together with the metrical rhythm, it is evident that the observation of the same rule is still more requisite at the conclusion of a whole verse. It is fit therefore that a verse should end in a whole word.

§ 60. A *necessary* cæsura is one which requires a pause so considerable, that it cannot be neglected without sacrifice of the whole rhythm. When this cæsura happens to be neglected, at least care is taken that there may be some excuse for it in a compound word, as in Callimach. fragm. 192.

ἱερὰ νῦν δὲ Διοσ|κουρίδεω γενεή.

An *unnecessary* cæsura is one which may be neglected without subversion of metrical rhythm.

§ 61. The cæsura is *mutable*, when the orders may be marked out in more ways than one, as in the heroic hexameter, and the trimeter iambic; *immutable*, when there is only one way of marking out the orders, as in the elegiac pentameter.

§ 62. An *adscititious* cæsura is one which introduces a new rhythm, but one reconcileable with the proper rhythm of the verse; as in heroic verse, when the last syllable, which is thesis, is, by a monosyllable endued with a certain force or emphasis, changed into arsis:

γαῖαν ὁμοῦ καὶ πόντον· ὀρώρει δ' οὐρανόθεν νύξ.

And in a trimeter iambic:

⏑ˊ–⏑–|⏑̄ˊ–⏑|–ˊ⏑̄|–ˊ⏑–

οἷόν τέμοι τάσδ' ἐστί· θνητοῖς γὰρ γέρα.

§ 63. Another kind of adscititious cæsura is that, by which a section or division being made either a little before the close of a verse, or a little after the beginning of a following verse, the remaining part of the first verse in the one case is made continuous with the following verse, and the initial part of the following verse, in the other case, with the foregoing verse; as in the trimeter iambic of Sophocles, Œd. R. 29.

ὑφ' οὗ κενοῦται δῶμα Καδμεῖον, | μέλας δ'
Ἅιδης στεναγμοῖς καὶ γόοις πλουτίζεται.

and Œd. Col. 1164.

σοὶ φασὶν αὐτὸν ἐς λόγους ἐλθεῖν μολόντ'
αἰτεῖν, | ἀπελθεῖν τ' ἀσφαλῶς τῆς δεῦρ' ὁδοῦ.

§ 64. The term cæsura is by some incorrectly applied to the termination of a word in the middle of a foot, especially in arsis;

as when they say that short syllables are made long by virtue of a cæsura: what is the real case in such instances, will be shown below.

CHAPTER IX.

OF THE DOUBTFUL SYLLABLE.

§ 65. A *doubtful* syllable, *ἀδιάφορος*, is one whose measure may be either long or short indifferently. It is evident however that since with respect to numbers no measure is doubtful, this whole doctrine has reference to the words; of which at one time some long syllable is reckoned short, at another some short syllable long.

§ 66. This can be done in those places only of the numbers, in which faultiness of measure may easily escape unobserved. Such places are two; the *anacrusis consisting of one short syllable*, which being preceded by nothing with which it may be compared, in the absence of a rule or criterion we are not offended at a long syllable put for a short one: next, *the last syllable of orders*, whether it be arsis or thesis; which being followed by nothing that can determine its length, we are not offended if a long one is put for a short, or a short for a long, since it is absolutely necessary that there should be a pause at the end. But in the last syllable of orders there are many rules to be observed.

§ 67. And first it is plain that the end meant is that by which the whole tract of the numbers is concluded. Wherefore in periodic orders it is not the last syllable of any order, of which the periodic order is composed, but the last syllable of the last order only, which is doubtful. Hence in trochaic verses, which proceed by dipodias, the second trochee, and in ithyphallic verse, which consists of a periodic order comprising three trochees, the third only, admits the doubtful syllable.

§ 68. In the next place the numbers in the words themselves are to be regarded: whence some doubtful syllables have place in the end of a verse only, others in the middle of a verse also, and these too either in the end only of a word or in the middle also.

§ 69. And the final syllable of a whole verse, which is at the same time the final one of a word, is doubtful on all accounts, both the metrical and the verbal numbers ending in it.

§ 70. In the middle of a verse, and the middle of a word, the anacrusis or last thesis of trochaic numbers and the last thesis of members consisting of Doric epitrites are doubtful:

Διοσδότοις σκήπτρουισι τιμαλφούμενον,
μή μιν, ὦ Μοῖσαι, φυγόξενον στρατόν.

For in dactylic or other orders having a thesis of several syllables, the course of the numbers would be altogether impeded by the admission of a doubtful syllable.

§ 71. The arsis of dactylic orders, and the spondiac thesis of the fourth foot in heroic verse, admit the doubtful syllable in the middle of a verse, but only in the end of a word.

ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι.
τῇ δ' ἐπὶ μὲν Γοργὼ βλοσυρῶπις ἐστεφάνωτο.

And that arsis does so both by virtue of its own force, and on account of the conclusion of the numbers which are in the word itself; the thesis, on account of the very strong cæsura in that place, both the metrical numbers, and those of the word, ending together. In trochaic numbers the arsis does not admit the doubtful syllable, both because it is weaker, and because these numbers, which admit of many resolutions, would be embarrassed by it.

§ 72. Homer has seldom allowed even the spondiac thesis to be doubtful in the middle of words. Of this we shall treat under Heroic Verse.

§ 73. A doubtful syllable, which by the law of the numbers is to be reckoned short, cannot be resolved into two short syllables; because, when it is long, by the law of the numbers it is not long, but is to be reckoned short: for it is preposterous that a long syllable, which does not pass for a long one, should be equal to two short syllables.

CHAPTER X.

OF PROSODY.

§ 74. The numbers of language are adapted to metrical numbers by means of prosody, by the *advantage* or *convenience of the metre*, *accentuation of words*, *intension of voice*, *punctuation*.

§ 75. The *advantage of the metre* lies in *elongation* and *correption of syllables on account of it*, in *hiatus*, in *elision*, in *crasis*, in *synizesis*.

§ 76. Among the Greeks *elongation on account of the metre* is much more frequent than *correption*. It is most used in heroic verse, and chiefly in words abounding with short syllables, which cannot otherwise be adapted to the metre. For the most part it is only the first syllable of these words that is made long, and that too in the metrical arsis, both by the force of the metrical arsis itself, and because the beginning of a word has an arsis of the numbers which are in the word itself. Such are the words ἐπίτονος, θυγατέρες, ἀπονέεσθαι, ἀκάματος, ἀθάνατος, which last word has thence acquired among the Attics a regular and legitimate elongation of the first syllable. So in compound words too not any syllable, but either the first of a posterior word, as in ἐξαπονέεσθαι, or the last of an anterior one, is made long in a metrical arsis, the conclusion of the numbers which are in the word, and the force of the metrical arsis, assisting the elongation, as Iliad τ. 35. Odyss. κ. 169.

μῆνιν ἀποειπὼν Ἀγαμέμνονι ποιμένι λαῶν.
βῆν δὲ καταλοφάδεια φέρων ἐπὶ νῆα μέλαιναν.

Although in these examples perhaps the digamma, or the duplication of the liquid letter, much in use among epic poets, contributed somewhat to the facility of elongation.

§ 77. Correptions are for the most part owing to necessity, both in proper names which could not otherwise enter the metre, *Ἀθέναθεν, Θουκυδίδης, Ῥουφίνιος*, the second syllables being shortened, or *Ἐλευσίνιος*, the third being so, or to a syllable preceding a proper name, as,

οἱ δὲ Ζάκυνθον ἔχον,
ἔσται ταῦτα, Σκάμανδρε διοτρεφὲς, ὡς σὺ κελεύεις.
(Χαλκίδα τ' Εἰρετρίαν τε, πολυστάφυλόν θ' Ἱστιαίαν.)

and in other necessary words, as before *σκέπαρνον*, Odyss. *ε*. 237. *ι*, 391. or they are made by the extrusion of a letter, as in *τύπανον*, see Naek. Sched. Crit. p. 19. or even by a sort of negligence, as in Hesiod, O. et D. 589.

εἴη πετραίη τε σκιὴ καὶ βίβλινος οἶνος.

or by some peculiarity of dialect, as in the word *ἑσλὸς* in the Doric; (see Herman. diss. de Dialect. Pindar. p. 8. Boeckh. ad Pind. Ol. i. 99.) lastly before two consonants also less favorable to correption, as before *βλ, γλ, μν*. Sophocles Œd. R. 717.

παιδὸς δὲ βλάστας.

Æschylus Pers. 593. and Agam. 999.

οὐκ ἔτι γλῶσσα φίλοισιν.
τὸν δ' ἄνευ λύρας ὅμως ὑμνῳδεῖ.

As to any thing unusual of this kind which may be found in Rhintho, he knowingly made bad verses, as,

Ἱππώνακτος τὸ μέτρον· οὐδέν μοι μέλει.

Hephæst. p. 4. (10.) Hort. Adon. 194. b.

§ 78. Among the Greeks a long vowel or diphthong is shortened before a vowel, and that not only in the end of a word, (of which we shall speak presently in treating of the hiatus,) but even [when the following vowel is] in the same word, as in *ποιεῖν, τοιοῦτος, γεραιὸς, δείλαιος πατρῷος*. *Ἀθήναιος* in Pherecrates cited by Eustathius p. 1456, 52. and *φιλαθήναιος* in Aristophan. Vesp. 282. are more uncommon. For this license is not used in every word. Rhintho's *θείη* in Hephæstion p. 4. (10.) comes under this remark.

§ 79. Two kinds of recitation were used by the Latins; the one guided chiefly by the accents of words, and the ordinary pronunciation, which kind was employed by the ancient actors; the other formed upon the Greek model, having been introduced first by Ennius into epic poetry, afterwards in the Augustan age into almost every sort of poetry. The former theatrical recitation abounds with correptions, and pays no regard to position, whence *ille, atque, Philippi, juventutis*, and a great many other words are pronounced with vowels shortened before two consonants. Nay they even shorten long vowels, when the last is elided, as *cóncede huc, sécede huc*.

§ 80. The *hiatus* is made by a word ending in a vowel before a word beginning with a vowel. This, although it is a law in poetry to avoid it in general, is yet admitted on certain conditions. The

ancient Greek epic poets appear to make hiatuses oftener than they really do, because they used the digamma, which it is not customary to add in writing. Something similar may be observed in Latin too: for in Plautus a vowel before the word *homo* is often not elided, because that word seems to have had a pretty strong aspiration, retained to this day by the Italians, who say *uomo*.

§ 81. And the hiatus is legitimate and necessary in words, of whatever description and in whatever kind of metre, which serve for exclamation; as in Sophocles Philoctet. 832. Aj. 194. Acrisius ap. Stob. Serm. viii.

ἴθι ἴθι μοι παιών.
ἀλλ' ἄνα ἐξ ἐδράνων
βοᾷ τις, ὦ ἀκούετ', ἢ μάτην ὑλῶ;

Next in those words which do not admit of elision, as τί ἔστιν; τί οὖν; περὶ ἐμοῦ· from which however the tragedians seem to abstain. To this head belongs the hiatus made by genitives ending in αο and οιο, the last syllable of which cannot be elided. See Hermann's Diss. de Ætate Orphei Argonaut. p. 721. sq.

§ 82. In dactylic numbers among the Greeks the hiatus is legitimate which is made by the correption of a long vowel or diphthong before another vowel in thesis, as,

ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον, ὃς μάλα πολλὰ
πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον ἔπερσεν.

This takes place also in the thesis of a trochee resolved into a tribrach; but seldom: as in Eurip. Iphig. Taur. 197.

φόνος ἐπὶ φόνῳ, ἄχεά τ' ἄχεσιν·

and, if I mistake not, in the same circumstances, but before a fuller stop, even in a trimeter in Sophocles Electr. 818.

ξύνοικος ἔσομαι· ἀλλὰ τῇδε πρὸς πύλῃ.

Moreover in the first arsis resolved of a dochmiac, and that too in both its syllables: perhaps too in the last arsis of the same verse.

§ 83. In the ancient epic poetry of the Greeks, that hiatus also is legitimate which takes place in a long syllable in arsis, as,

ἢ μὲν ἐνὶ πτολέμῳ, ἠδ' ἀλλοίῳ ἐπὶ ἔργῳ.

And on the whole that kind of poetry admits the hiatus in many other ways also. (See Dissert. de Ætat. Orphei Argonaut.) Among these a notable one is the hiatus in a long syllable in thesis, which is peculiar to the fourth foot, on account of the more effectual and complete cæsura there:

πόλιν καὶ ἤθεα λαῶν.

§ 84. The lyric poets follow, in dactylic numbers, the example of the epic poets, but modestly. In orders of two syllables they allow themselves the hiatus no where except in a long arsis, and in a long thesis by which a member is concluded: as Pindar,

ἢ Καστορείω, ἢ Ἰολά-
ου ἐναρμόξαι μιν ὕμνῳ.

§ 85. The Roman poets, to whose language the apostrophus is unknown, approve of the hiatus in scarcely any besides long syllables, and even those long syllables are open in dactylic numbers only:

necessarily, when a short syllable follows, so that synizesis cannot take place, as,

Amphion Dircæus in Actæo Aracyntho:
Lamentis gemituque et fœmineo ululatu:

not necessarily, when the following syllable, being long, allows of synizesis, as,

Nereidum matri, et Neptuno Ægeo:

or where, when a long syllable follows, the open syllable is made short, as,

Insulæ Ionio in magno.

A hiatus in a short syllable is very rare; nor is it excusable, except where the punctuation occasions a pause, as in Virgil Æn. i, 405. Ecl. ii, 53.

Et vera incessu patuit dea: ille ubi matrem.
Addam cerea pruna: honos erit huic quoque pomo.

§ 86. In trochaic numbers of the dramatic poets monosyllables by nature long, having the ictus on a resolved arsis, and made short, very often make an hiatus: the same syllables are open also in the second syllable of a dactyl. Often also either a change of person serves to excuse an hiatus; Pseud. i, 5, 38.

Tibi auscultabo. Ps. *ítur ad te, Pseúdole:*

or any other pause which may be made in recitation; as Stich. i, 3, 113.

Sed éccum Dinacium éjus puerum.—Hóc vide. See § 102.

§ 87. Among hiatuses in Latin are reckoned syllables ending in the letter *m:* which syllables however are not to be elided, but slurred by rapidity of pronunciation; as we may collect from Quintilian ix, 4, 39. 40. These sometimes, especially monosyllables, are pronounced fully in the first time of a dactylic thesis, as in Lucretius iii, 1095.

Sed dum abest, quod avemus, id exsuperare videtur:

and Horace Serm. ii, 2, 28.

Cocto num adest honor idem.

More rarely in longer words and in the end of a dactyl, as in Ennius x. Annal.

Insignita fere tum millia militum octo:

and more than once in Lucretius. In the dramatic poets monosyllables are usually found fully pronounced in the ictus of a resolved arsis.

§ 88. *Crasis,* of which no one has yet treated with sufficient fulness and accuracy, is used by Attic writers more than any others, but only in associations of certain words. For a crasis is made by those or nearly those words only, which coalesce in the sense also, as one notion or idea. Whence the most frequent crasis is in the article and noun, as ἁνὴρ, ἄνδρες, ἀρετὴ, ἀρεταὶ, τοὔργον, τἄργα, ὀὐμοὶ, τἀμὰ, ὀὐπιχώριοι, ἀ'πιχώριοι in Eurip. Ion 1130. [1111. ed. Beck.] θοἰμάτιον, θαἰμάτια, θἀτέρᾳ, θἄτερον, and τοὐλέθρον in Eurip. Iph. T. 488. Also in some particles, as τἂν, τἄρα, from τοὶ ἂν, τοὶ ἄρα. It is more unusual in a pronoun and verb, as ἃ"χω from ἃ ἔχω. It is fouud also in a verb and pronoun, as ἐγᾦδα from ἐγὼ οἶδα, and γενησομἀγὼ from γενήσομαι ἐγὼ, which, although it occurs in Iphig. Aul. 1406. is properly a

form peculiar to comedians, who contract the first person of the future, of the passive termination, with other nouns also, as *περιοψομἀπελθόντα* in Aristoph. Ran. 512. [in the Ranæ v. 509. Br. is *περιόψομαι ἀπελθόντ'· ἐπεί τοι καὶ κρέα.*] and *ἐνιαντιξομἀπλακοῦντος* in Plato the Comedian, cited by Athenæus p. 644. A. See Gaisford ad Hephæstion. p. 222. [where it appears that the reading by crasis in the verse of Aristophanes mentioned above was communicated to Gaisford by Porson.]

§ 89. Further it is to be understood in general, that the long vowels *α, η, ω,* easily dissolve in crasis with a short initial one, which is almost only *ε*; as does the diphthong *ου,* which appears to be nothing but a succedaneum for a vowel which wanted a proper character among the Greeks. But the same contraction is not made in those also which are properly diphthongs, except in those futures, as *γενησομἀγώ.* For which reason *νικώμενοι 'κύρισσον* and *πλεῖστοι "θανον* in Æschyl. Pers. 310. 490. appear to be wrongly written: and also *πεσοῦσαι "κλαιον* in Sophocl. Œd. C. 1608. and *ταχεῖ 'πόρευσαν,* ib. 1602. and *ἐπεὶ 'δάκρυσα,* Philoctet. 360. Although *εἰ 'πιταξόμεσθα* in Eurip. Suppl. 523. appears to be correct. But *καὶ* makes a crasis with all vowels and diphthongs; seldomer however with *ι.* And Porson, on the Phœniss. 1422. has observed that it is not united by crasis with *ἀεὶ* or with *εὖ* except in compound words.

§ 90. *Synizesis,* or *synecphonesis,* which consists in the pronunciation of two vowels together, but not so as to unite them in a diphthong, is most used by the Attics in genitives ending in *εως* and *εων,* as *πόλεως, πόλεων.* In epic poetry the two vowels pronounced together are even made short before another vowel following, but scarcely any where except in the second syllable of a dactyl:

δένδρεῳ ἐφεξόμενοι.

For in that verse of Hesiod, O. et D. 640.

Ἄσκρῃ, χεῖμα κακῇ, θέρει ἀργαλέῃ, οὐδέ ποτ' ἐσθλῇ,

perhaps not *ἐῃ,* but *ῃ ου* are to be pronounced together: for the synecphonesis of *ἢ οὔ, μὴ οὔ, μὴ ὥραισιν,* [see the Appendix.] *μὴ εἰδέναι,* and also of *ἐπεὶ οὔ,* is usual and established among the Attics. The Latins always use the synecphonesis, as the Italians do at this day: except that in the particle *que* it is probable the *e* is truly elided by the following vowel. Among the Latin dramatic writers synecphonesis is frequent even in the middle of words, as *meus, tuus, eius, huius.*

§ 91. The correption of two short vowels conjoined by synecphonesis is very uncommon. Hephæstion and other grammarians adduce a verse of Praxilla:

ἀλλὰ τεὸν οὔποτε θυμὸν ἐνὶ στήθεσσιν ἔπειθον.

Even Pindar Pyth. i, 56. (109.) appears to have made *θεὸς,* as a monosyllable, short. These two vowels are commonly found pronounced together, where the syllable is made long by position. In all that relates to the subject we are now discussing, a vigilant attention is to be paid to elegance and euphony: see Naek. de Chœrilo, p. 147. sq.

§ 92. A synecphonesis of the letter *ν* with another vowel following it is rather uncommon, although used in datives, as *νέκυι.* It is found

also in Ἐριννύων, Eurip. Iph. T. 931. 970. 1456. in γενύων, Pindar, Pyth. iv, 401. (225.) in ἡδυοσμὸς, Ammian. epigr. 20. in δυοῖν, (if the reading be correct,) Soph. Œd. R. 640. Among the Latins *Davus, navem* are often contracted into one syllable. *Tenuis* is used as a dissyllable even by epic poets.

§ 93. Of ι too and a following vowel the synecphonesis is rare: as καρδίας, Æschyl. S. ad Th. 294. καρδίαν, Suppl. 75. ὄργια, Eurip. Bacch. 996. Ὀλυμπίου, Herc. Fur. 1295. So in Latin, *abietibus, connubium, consilium;* the letter *i* sometimes serving nearly as a consonant.

§ 94. The synecphonesis in the ι of the dative singular of the third declension is remarkable: as that letter cannot be there elided, it is pronounced together with a following vowel: as in Homer,

χαῖρε δὲ τῷ ὄρνιθι Ὀδυσεύς.
ἀστέρι ὀπωρινῷ ἐναλίγκιον.

But this is not only unfrequent in Homer, but still more unfrequent among the Attics. That synecphonesis cannot take place in datives plural is apparent from their assuming the ν ἐφελκυστικὸν before a vowel: and the ι in those datives cannot be elided in the Attic dialect. See Porson Append. ad Toup. Em. in Suid. p. 450. and the Monthly Review, Septemb. 1789. p. 244.

§ 95. In words terminated by a short syllable ending in *s* the ancient Latins often cast off the *s* for the sake of the metre,

vita illa dignu' locoque.

The scenic poets, if they ever did this, did it not at least in those parts of verses which require a careful observation of just measure.

§ 96. With the ancient epic poets the *accent* had great power both in lengthening syllables on which it was placed, and in shortening those which it either followed or preceded. It makes the penultima long, if the last is long, in thesis, as,

δῶρα παρ' Αἰόλου μεγαλήτορος Ἱπποτάδαο,

Odyss. κ, 56. if the last is short, in arsis: Il. μ, 208. π, 145.

Τρῶες δ' ἐρρίγησαν, ὅπως ἴδον αἰόλον ὄφιν.
ἵππους δ' Αὐτομέδοντα θοῶς ξευγνύμεν ἄνωγεν.

the antepenult, if the following syllable is short, in arsis: as ὄϊες, ἴμεναι, ἀρόμεναι, Odyss. ι, 425. Iliad ν, 365. Hesiod, O. et D. 22.

§ 97. A vowel is shortened on account of a following accent in certain oxytoned trisyllables, as ἐπειὴ, μεμαὼς, Ἀχιλεὺς, Ὀδυσεὺς, and in tetrasyllables declined from these, as μεμαότες, Ἀχιλέος, Ὀδυσέος, which are written μεμαῶτες, Ἀχιλῆος, Ὀδυσῆος.

§ 98. The penultima is shortened on account of a preceding accent in the subjunctive mood chiefly, as ἀγείρομεν, μίσγεαι, βούλεται, ἀποθείομαι, which are so written for ἀγείρωμεν, μίσγηαι, βούληται, ἀποθείωμαι. Seldom, when the syllable, which has the accent, is short, as in ἄλεται, Iliad λ, 192. Hither must be referred also the correption, mentioned by grammarians, of the third person plural of the preterperfect, as λελόγχασι: which correption however is now ejected from the poems of Homer and Hesiod.

§ 99. The last syllable is made short in ἕως, only in Homer, which

ought to be written εἷος: as very frequently in those words ἕως ὁ ταῦθ' ὥρμαινε, Od. ι, 233. τ, 367.

ἥμενοι, ἕως ἐπῆλθε νέμων.
ὅσσα σὺ τῷ ἐδίδως, ἀρώμενος, ἕως ἵκοιο

In Iliad τ, 189. the reading should be,

μιμνέτω αὐτόθι τέως, ἐπειγόμενός περ Ἄρηος.

§ 100. The familiar language of the Latins had much of a similar nature; which is to be learned by use, under the guidance principally of Bentley, in his tract on the Metres of Terence, and notes on the same author. It is especially to be borne in mind that although grammarians affirm that no word in the Latin language has an accent on the fourth syllable from the end, yet all tetrasyllables which have three short before the last are so placed in verse that the ictus falls on the first, as *fámilia, míseria, tétigero, céciderit*. Further that when two long syllables precede the last, the last being elided, then the accent is drawn back upon the third from the end:

Poeta quúm primum animum ad scríbendum appulit.

Particular attention also is to be paid to enclitics, of which there are many in Latin too. And it is to be considered whether sometimes an accent cast by an enclitic upon a short syllable does not cause that syllable to be lengthened. Plautus Aul. iv, 6, 13.

Indéque observabo, aúrum ubi abstrudát senex:

for so they pronounced. See Voss de Arte Grammat. ii, 9. p. 63.

§ 101. In the commencement of speech, and when we wish to speak with significancy, we are accustomed to raise the voice. Hence in the first arsis of an heroic verse the *intension of the voice* has sometimes the effect of lengthening a short syllable: as in Iliad δ, 155. ε, 359. χ, 379. ψ, 2.

φίλε κασίγνητε.
ἐπειδὴ νῆάς τε καὶ Ἑλλήσποντον ἵκοντο.

Hesiod, O. et D. 436.

δρυὸς ἔλυμα, γύην πρίνου, βόε δ' ἐνναετήρω.

Theognis v. 1075.

βρόχον ἀποῤῥήξας.

Upon a similar principle an elongation is made in proper names of weight or importance: Æschylus S. ad Th. 494. 553. Sophocles ap. Priscian. p. 1328.

Ἱππομέδοντος σχῆμα καὶ μέγας τύπος.
Παρθενοπαῖος Ἀρκάς· ὁ δὲ τοιός δ' ἀνήρ.
Ἀλφεσίβοιαν, ἣν ὁ γεννήσας πατήρ.

§ 102. Punctuation lastly, since it requires a stop and pause of the voice, occasions sometimes a short final syllable in certain kinds of verses, as dochmiac, to be made long. This takes place chiefly after compellation or address, exclamation, and interrogation: and that too among the Roman dramatic writers even in trochaic numbers, as in Plautus, Miles iii, 2, 34.

Numquam édepol vidi prómere: verum hóc erat.

Nor does interpunction serve less in some places to excuse hiatus. See § 82. 85. 86. This subject still needs a more diligent investigation. So much seems certain, that wherever, even independently

of the metre, a pause is accustomed to be made in recitation, there a hiatus is tolerated. Thus in the Asinaria iv, 1, 59.

Ancíllam ferre Véneri—aut Cupídini.

And indeed that scene is altogether full of hiatuses, because the articles of agreement, which Diabolus had ordered to be drawn up, are recited slowly and distinctly. The case is the same in enumerations of many similar things: as in Aul. iii, 5, 54. Men. iii, 2, 11. Merc. iv, 4, 5. v, 2, 11.

Stat fúllo, phrygio,—aúrifex, lanárius.
Prandí, potavi, scórtum accubui,—ábstuli.
Vidére, amplecti,—ósculari,—álloqui.
Egomet mihi comés, calator, équus, agaso, ármiger.

And in Cretic verses: Most. i, 2, 73.

Árte gymnástica, dísco,—hastís, pila,
Cúrsu,—armís, equo.

A doubt may be entertained about that in Pseud. i, 1, 17.

Juvábo aut re,—aut ópera, aut consilió bono,

since a very easy correction might be made, *juvabo te aut re*. Moreover, in repetitions also of similar words hiatus is sometimes even necessary, as in Mercat. i, 2, 68.

A. *éloquar, quandóquidem me oras: túus pater.* CH. *quid méus pater?*
A. *túam—amicam.* CH. *quíd eam?* A. *vidit.* CH. *vídit? væ miseró mihi.*

And in the same Play, ii, 4, 10.

CH. *quíd id est, quod scis?* EU. *túus pater volt véndere.* CH. *omnem rém tenes.*
EU. *túam—amicam.* CH. *nímium multum scís.* EU. *tuis ingrátiis.*

Nævius appears to have been very negligent in this matter. Cicero (Orat. 45.) adduces these examples of hiatus from him:

Vos, quí—accolitis Istrum fluvium atque Álgidum,
Quam númquam vobis Gráii—atque bárbari.

We have marked the hiatuses by a little line between the words, according to the custom of the ancients: and we shall often use the same mark below.

BOOK II.

OF SIMPLE METRES.

CHAPTER I.

OF THE KINDS OF SIMPLE METRES.

§ 103. We call simple metres those which proceed in one kind of numbers. And since all numbers are contained either in arsis alone, or have a thesis of times either equal in measure to the arsis, or less, it appears that there are three kinds of numbers; the first of arsis alone; the second of equal times, which are pyrrhichiac numbers, tribrachic, proceleusmatic, spondiac, Molossic; the third of unequal times, which are trochaic numbers, dactylic, pæonic: which have so much variety and sweetness, that they are of all numbers the most in use.

CHAPTER II.

OF BARE ARSIS, AND THE BASE.

§ 104. *Bare arsis* is seldom employed: and indeed a metre composed of nothing but arsis would be inelegant and harsh.

§ 105. Yet something of the kind is found in *a base*. So we call a rhythm composed of a double arsis, which is used in the commencement of certain numbers beginning with an arsis,[a] as some dactylic, and choriambic, and logaœdic numbers.

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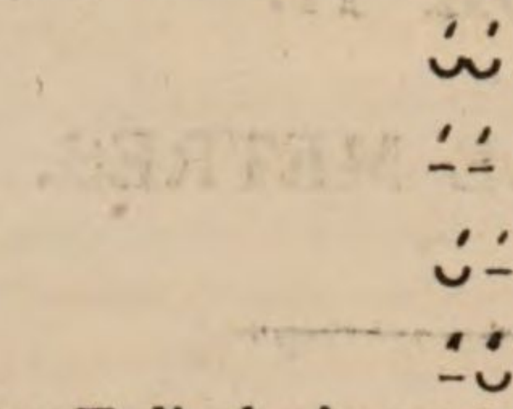
[a] Hermann thus explains why what he calls the base is always found before an arsis, and never before an anacrusis. Those, says he, who take a standing leap, with their feet joined, to clear a ditch or rope, are accustomed first to jump twice for the purpose of collecting their force, and then to make the main leap. The base resembles those two preparatory jumps. Now let a person, after so jumping twice, step with one foot to take a spring, and then endeavour to make the main leap by the impulse of the other foot against the ground: he will immediately perceive that by the step so made to take a spring (which step represents the anacrusis) he has lost all the force before gained by the double jump, and thus has frustrated the design of it. J. S.

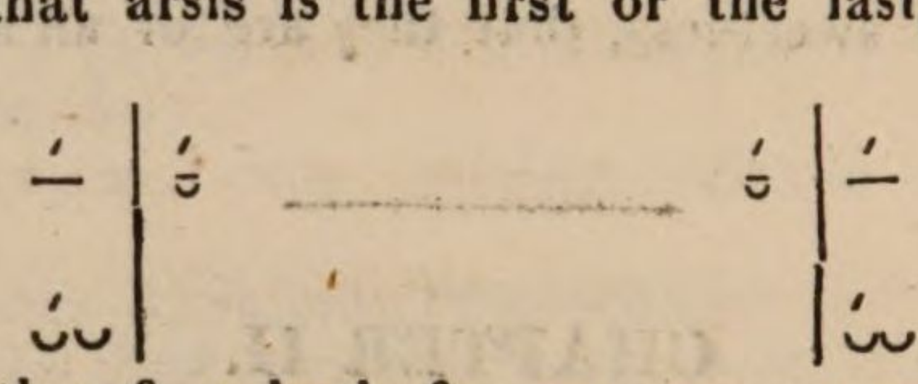
§ 106. That a base consists of a double arsis is known from this circumstance, that both syllables have an uncertain measure: for if only one of the two had an arsis, there ought, according to the law of numbers, to be a certain relative proportion of measures: but if both are in arsis, they are both legitimately doubtful, because each of the two is at once the beginning and the end of the numbers. Whence all disyllabic feet are admitted indiscriminately:



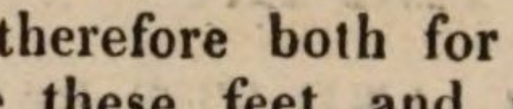
Thus certainly the Æolic lyric poets, as Sappho in Hephæst. p. 24. (42.)

Ἔρος δ' αὖτέ μ' ὁ λυσιμελὴς δονεῖ,
γλυκύπικρον ἀμάχανον ὄρπετον.
Ἄτθι, σοὶ δ' ἐμέθεν μὲν ἀπήχθετο
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν ποτῆ.

§ 107. But the lyric poetry of the Dorians, which tragedy and comedy follow, excluded the pyrrhic: which some even of the Æolians too appear to have done, as Corinna. As these therefore chose to have the one or the other arsis necessarily long, this long arsis might consentaneously be resolved into two short; whence, accordingly as that arsis is the first or the last, these forms are produced:



There is place therefore both for an anapæst and a dactyl: but they seldom use these feet, and not frequently a tribrach. On account of this variety of measure, in marking numbers we express a base thus,



CHAPTER III.

OF NUMBERS OF EQUAL TIMES.

§ 108. Numbers occur, though rarely, composed of only short or only long times; chiefly of short. But such numbers, at least most of them, appear to have arisen from resolutions or contractions of numbers having unequal times: so that no certain forms of them can be constituted, which are not identical with such as are comprehended in numbers of unequal times.

§ 109. In these numbers a suitable pronunciation must be attended to; from which it is for the most part easily collected whether they belong to trochees, or iambics, or anapæsts, or dochmiacs, in which kind the resolution of all long syllables is extremely common. An example of the trochaic kind is in Eurip. Iph. T. 198.

φόνος ἐπὶ φόνῳ, ἄχεά τ' ἄχεσιν·

of the iambic in Æschyl. Prom. 903.

ἀπόλεμος ὅδε γ' ὁ πόλεμος, ἄπορα πόριμος·

of the anapæstic in Hephæstion, p. 27. (48.)

τίς ὄρεα βαθύκομα τάδ' ἐπέσυτο βροτῶν ;

of the dochmiac in Sophocl. Œd. R. 1313.

νέφος ἐμὸν ἐπίτροπον ἐπιπλόμενον ἄφατον.

§ 110. Spondiac numbers commonly belong to anapæsts: the Molossic are not used, although mentioned by Marius Victorinus, p. 2545. sq. who gives this example:

Ite o Parcæ primores faustæ nunc Parcas ducentes.

CHAPTER IV.

OF TROCHAIC NUMBERS.

§ 111. *Trochaic* numbers are these:

	´–⏑–⏑	Trochaic.
⏑	´–⏑–	Iambic.
	´–⏑–	Cretic.
⏑	´´––	Antispastic.
⏑	´–	Bacchiac.

§ 112. *Trochaic* and *Iambic* numbers consist for the most part of double periodic orders, i. e. of dipodiæ. The ancient metricians, who mark those feet thus,

´–⏑ | –⏑ | ⏑– | ´⏑–

have no way of explaining why a spondee is admitted by trochees in the even places, i. e. in the second, fourth, sixth, and eighth foot, and by iambs in the odd places, i. e. in the first, third, fifth, and seventh. From our doctrine, since we have shown (§ 66 and following) that both the termination of an order, and a short anacrusis are doubtful, it is at once understood that both the numbers of each kind, and the law of the doubtful syllable, are the same:

´ ´ ´
–⏑–⏑–⏑–⏑–⏑–⏑

´ ´ ´
⏑–⏑–⏑–⏑–⏑–⏑–

§ 113. Musicians and metricians refer *Cretic* and *Bacchiac* numbers to the pæonic kind: but it is manifest that the Cretic is a catalectic trochaic dipodia; and the Bacchiac was substituted for the amphibrachic, which was in disrepute on account of its effeminacy.

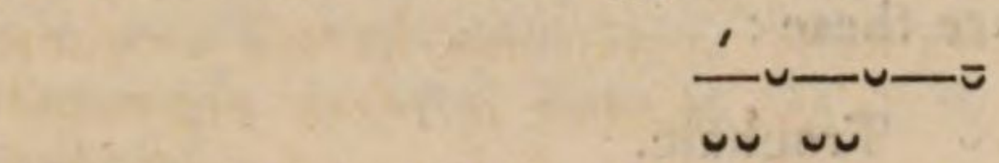
§ 114. The *antispastus* is composed of an iambus and trochee. When verses are made in this rhythm, the harshness of it is softened by some catalexis, and association of other rhythms.

CHAPTER V.

OF TROCHAIC VERSES.

§ 115. Most trochaic verses proceed by dipodiæ: in the end of which a doubtful syllable is admitted, (§ 112.) and every arsis may be resolved. Hence the form of a trochaic dipodia is this:

§ 116. Some trochaic verses consist of longer orders, of which the most remarkable is the *ithyphallic*, which consists of a triple order:



Whence in this, not the second foot, since that is in the middle of an order, but the third admits a spondee. (§ 67.)

CHAPTER VI.

OF TROCHAIC MONOMETERS, DIMETERS, AND TRIMETERS.

§ 117. *Trochaic Monometers* are usually found in systems; which, as in most other numbers, so in the trochaic also, it is the custom, especially of comedians, to form of dimeters. These systems are continued in one unbroken tenor, concluded by a catalectic verse: on which account there is no place for hiatus at the end of each verse, nor is it held necessary to conclude a verse with an intire word; but the whole system is as one verse. Aristophanes Pac. 339.

καὶ βοᾶτε, καὶ γελᾶτ'· ἤ-
δη γὰρ ἔξεσται τόθ' ὑμῖν
πλεῖν, μένειν, κινεῖν, καθεύδειν,
ἐς πανηγύρεις θεωρεῖν,

ἐστιᾶσθαι, κοτταβίζειν,
συβαρίζειν,
ἰοῦ ἰοῦ κεκραγέναι.

The Greeks do not admit a dactyl, except in a proper name.

§ 118. As these regular and legitimate systems were accounted peculiar to comedians, the tragedians are accustomed either to begin or to end with some other numbers; as Euripides, Orest. 996. ed. Pors.

ὅθεν ἔρις τό τε πτερωτὸν
ἁλίου μετέβαλεν ἅρμα
τὰν πρὸς ἑσπέραν κέλευθον
οὐρανοῦ προσαρμόσασα
μονόπωλον ἐς ἀῶ.

§ 119. That *trimeters* are owned neither by tragedy nor comedy is rightly stated by Bentley on Cic. Tusc. iii, 12. If any appear to be found, as those which Gaisford on Hephæstion p. 265. adduces from Sophocles, Œd. Col. 1081. 1092. they belong to epitrites.

CHAPTER VII.

OF TETRAMETER CATALECTIC TROCHAICS.

§ 120. The *tetrameter catalectic* is most in use, having a cæsura at the end of the second dipodia. That cæsura is often neglected by comedians, but by tragedians scarcely ever. It is found neglected by Æschylus in Pers. 164.

ταῦτά μοι διπλῆ μέριμν' ἄφραστός ἐστιν ἐν φρεσίν.

This verse, which seems in truth to stand in need of correction, has been but ill corrected by Porson in his Pref. to the Hecuba of Eurip. p. 43. The following of Sophocles is excused by a change of person, changing the cæsura by a pause in recitation:

N. εἰ δοκεῖ, στείχωμεν. Φ. ὦ γενναῖον εἰρηκὼς ἔπος. Philoct. 1402.

§ 121. Resolutions of long syllables are more frequent in the first foot of each dipodia, than in the second, because remission in the force of the rhythm is more agreeable than intension. The later tragedy, which took its rise about the eighty-ninth Olympiad, was not only more negligent about rhythm in general, but immoderate also in resolutions, so that it even admitted disyllabic words into a tribrach. Eurip. Orest. 736.

χρόνιος· ἀλλ' ὅμως τάχιστα κακὸς ἐφωράθη φίλοις.

The more ancient did not indulge themselves in this, except in prepositions, and certain other words closely connected, as

διὰ κακῶν, ὁ δὲ τοιόσδε.

§ 122. Porson in his Preface to the Hecuba of Euripides, p. 43. has observed that the tragedians do not terminate a polysyllable in a long syllable before the last dipodia. The comedians hesitate not to do this, as Aristoph. Nub. 577.

πλεῖστα γὰρ θεῶν ἁπάντων ὠφελούσαις τὴν πόλιν.

In Eurip. Hel. 1644.

οἵπερ ἡ δίκη κελεύει μ'· ἀλλ' ἀφίστασθ'ἐκποδών,

Porson would read *ἀφίστασ'*, not rightly, I doubt, because, as we shall show below in the trimeter iambic, the fuller stop, which precedes, affords an excuse.

§ 123. The writers of iambics, and the tragedians, admitted no dactyl except in a proper name: the later tragedy admitted it even where by a different collocation it might have been avoided, as Eurip. Or. 1536.

σύγγονόν τ' ἐμὴν, Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι.

Porson contends that the comedians observed the same rule with equal strictness: but there are some passages which render the matter doubtful with respect to them.

§ 124. The Latins, who term this verse *quadratus* and *septenarius*, use very frequent resolutions: and they admit into all places, except in the last dipodia, a spondee and anapæst, and not unfrequently even a dactyl, but in such a manner that these feet, on account of the uncertain measure of familiar language, do not much offend the ear.

§ 125. In Plautus these verses are asynartete; and in the cæsura, which however the Romans very often neglect, he has even admitted an hiatus: as in Amph. i, 1, 116.

Crédo ego hac noctú Nocturnum—óbdormivisse ébrium.

CHAPTER VIII.

OF THE LAME TROCHAIC TETRAMETER.

§ 126. The *halting tetrameter* is peculiar to the writers of iambics. It is so called because it ends, not in an iambus, as the common tetrameter does, but in a trochee: i. e. its latter part has these orders:

-⏑-|⏒-|-⏒

μὴ προτίμα δῆτ'· ἐμὲ χρὴ τῷ σκότῳ δικάζεσθαι.

The cæsura is the same as in the common tetrameter.

CHAPTER IX.

OF ACATALECTIC TROCHAIC TETRAMETERS.

§ 127. Hephæstion gives an example of the acatalectic tetrameter from Anacreon:

κλῦθί μευ, γέροντος εὐέθειρα χρυσόπεπλε κούρη,

in which the cæsura is neglected: for this verse also has the cæsura at the end of the fourth foot. The Greek dramatic poets do not use this metre.

§ 128. Of the Latins both the tragedians appear to have used this verse, and the comedians used it much. They call it an *octonarius*. They allow themselves the same forms of feet as in the septenarius. Plautus has made this verse also asynartete. Let the following serve for examples: Aul. iii, 1, 1.

O'ptati cívés, populares, íncolæ, accolæ, ádvenæ omnes,
Dáte viam, qua fúgere liceat; fácite totæ pláteæ pateant:

and Bacchid. iv, 3, 1.

Pétulans, protervo, íracundo—ánimo indomito, incógitato,
Síne modo et modéstia sum, síne bono jure átque honore,
I'ncredibilis, ímposque animi,—ínamabilis illépidus vivo.

A Greek poet would scarcely have allowed himself a tribrach in the last foot.

CHAPTER X.

OF THE TROCHAIC PENTAMETER.

§ 129. A *catalectic pentameter*, which Hephæstion calls *ὑπέρμετρον*, because it exceeds thirty times, which metricians contend ought not to be exceeded, is used by Callimachus:

ἔρχεται πολὺς μὲν Αἰγαῖον διατμήξας ἀπ' οἰνηρῆς Χίου
ἀμφορεὺς, πολὺς δὲ Λεσβίης ἄωτον νέκταρ οἰνάνθης ἄγων.

§ 130. Bentley errs in assigning this metre to Terence also in Phorm. i, 4, 17. iii, 2. 1. No dramatic poets either of the Greeks or Romans used it.

CHAPTER XI.

OF ITHYPHALLIC VERSE.

§ 131. *Ithyphallic* verse, which, because it consists of one periodic order, ought to have all pure trochees, and admits no other foot, except a tribrach, (§ 116.) and that scarcely in the last place, because the rhythm ought to be more remiss at the end, is used chiefly by lyric poets in place of an epode. Simonides ap. Etym. M. p. 413, 23.

οἷον τόδ' ἡμῖν ἑρπετὸν παρέπτατο,
ζῴϊον κάκιστον.

Also in some asynartete verses, as in Archilochus,

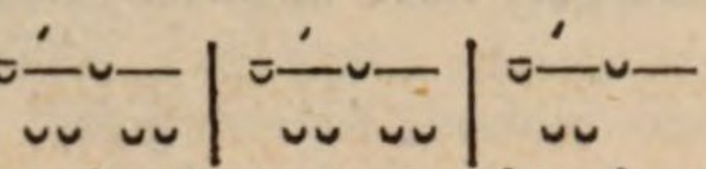
οὐκ ἔθ' ὁμῶς θάλλεις ἁπαλὸν χρόα· κάρφεται γὰρ ἤδη.

The Greek tragedians and comedians use this verse sometimes in their choral songs. The Latin dramatists appear to have abstained from it.

CHAPTER XII.

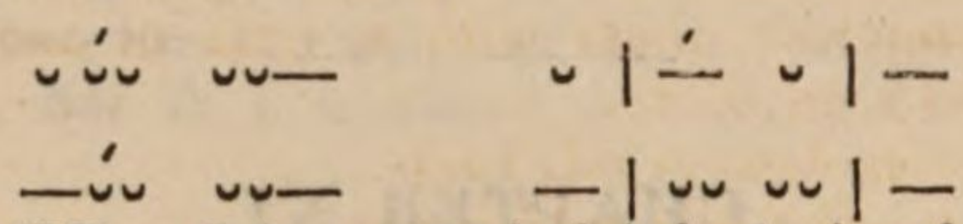
OF IAMBIC NUMBERS.

§ 132. We have shown above, § 112. that iambic numbers differ from trochaic in having an anacrusis. And iambic verses also for the most part proceed by dipodiæ, the anacrusis being every where doubtful, and each arsis, except the last, being often resolved:

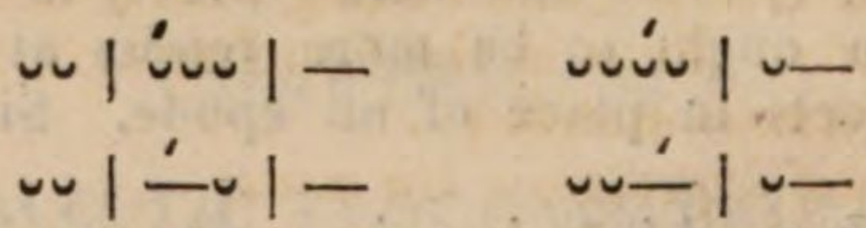


whence metricians teach that a spondee is admitted in the odd places. So the writers of iambics, and the tragedians used these numbers, admitting an anapæst only in a proper name, and not in the last foot. Both sometimes purposely made all the feet pure iambi. There is one kind of iambics however which does not consist of dipodiæ: which shall be spoken of under the head of antispastic numbers.

§ 133. The comedians admit even an anapæst in all the feet except the last. So at least metricians tell us. But the consequences which must follow are proved both by the rhythm itself and by the authority of poets to be false. For if an anapæst is received in all the places, it must necessarily happen that, when a resolved arsis precedes, and therefore a tribrach or dactyl precedes the anapæst, there will be four short syllables in thesis, which is incompatible with trochaic numbers.

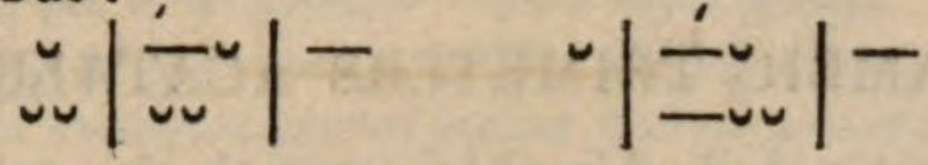


Dawes therefore (Misc. Crit. p. 250.) rightly denies that these feet can be associated. On the other hand, when a tribrach precedes the anapæst, and the ictus is placed on the last syllable of the tribrach, which by the Latin poets at least is done very often, the trochaic rhythm is preserved; but the doctrine of the metricians, who will not allow a foot of four times, is overthrown:



Hence it is evident that the metricians err, and that the rule should stand thus, that a trochee in the iambic metres of comedians is commutable with the dactylus irrationalis, i. e. a dactyl having the short syllables shorter than two times, (§ 33. 35.) From which it

follows that when that dactyl is admitted, the arsis cannot be resolved. There are therefore among comedians two forms of iambic numbers, excepting the last foot of acatalectic verses, which is always a pure iambus :



CHAPTER XIII.

OF IAMBIC MONOMETERS AND DIMETERS.

§ 134. The use of the *iambic monometer* is very rare among all poets. It occurs however in systems of dimeters oftener than elsewhere.

§ 135. *Dimeters* were used by lyric poets, and tragedians, and comedians. Of whom Anacreon and Alcman appear to have joined them in systems, as Gaisford observes, on Hephæstion, p. 243.

§ 136. The comedians very frequently employ systems of dimeters, terminated by a catalectic verse, and connected in one unbroken tenor of numbers, so that not only may words be divided in the ends of the verses, but even the hiatus and the doubtful syllable are excluded, and the last arsis may be resolved. Aristoph. Eq. 453.

παῖ' αὐτὸν ἀνδρικώτατα καὶ
γάστριζε τοῖσιν ἐντέροις
καὶ τοῖς κόλοις·
χὤπως κολᾷ τὸν ἄνδρα.

And in Acharn. 1040.

κατάχει σὺ τῆς χορδῆς τὸ μέλι,
τὰς σηπίας στάθευε.

§ 137. The tragedians, when they use systems of this kind, are accustomed to conclude them with a verse of another species, as Eurip. in Orest. 988. ed. Pors.

ὅθεν δόμοισι τοῖς ἐμοῖ-
σιν ἦλθ' ἀρὰ πολύστονος,
λόχευμα ποιμνίοισι Μαιάδος τόκου
τὸ χρυσόμαλλον ἀρνὸς ὁπότ'
ἐγένετο τέρας ὀλοὸν ὀλοὸν
Ἀτρέος ἱπποβότα.

§ 138. In Plautus the numbers are found continued through systems in the same manner, and ending with a catalectic verse, as in the Greek comedians. Thus in the Cistellaria, ii, 1, 11.

marítumis moribus . .
mecum éxperitur : íta meum
frangít amantem animum, néc nisi quia
misér non eo pessum, úlla abest
mihi pérdito pernícies.

The Greek poets do not resolve the last arsis of the catalectic foot.

CHAPTER XIV.

OF IAMBIC TRIMETERS ACATALECTIC.

§ 139. The most noted of iambic verses is the *trimeter* acatalectic, which the Latins call *senarius*. Grammarians mention four forms of it: *iambic*, properly so called, consisting chiefly of pure iambi; *tragic*, remarkable for the alternate spondees in it; *comic*, full of trisyllabic feet; *satiric*, between the tragic and comic. See Schol. Hephæst. p. 87. (170.) But this is not altogether true.

§ 140. The legitimate cæsura of the trimeter is that which is called *πενθημιμερής*:

⏑́–⏑–⏑ | –⏑́–⏑ | –⏑́–

but that cæsura is often neglected, and others are made, or sometimes none: whence it comes to pass that this verse, on account of its wonderful variety of orders, is adapted to poems of length. Of all divisions that is least approved which parts the verse into three intire iambic dipodiæ, because it is destitute of all variety. A poem consisting of verses so divided was purposely constructed by Castorion of Soli: see Athenæus, x. p. 454. F.

σὲ τὸν βόλοις νιφοκτύποις δυσχείμερον.

§ 141. The writers of iambic poems abstained for the most part from resolutions. They are most fond of the pure iambus, so that they utterly exclude the spondee from some poems; as Catullus, Carm. iv. The later writers rarely admit even the anapæst, as in the poem extant in Athenæus, vi. p. 253.

§ 142. The tragedians generally employ the legitimate cæsura, but sometimes others. What Porson has said on these in the Supplement to his Pref. to the Hecuba, is little profitable, and not even sufficiently true. The hephthemimeral cæsura is often found, which is in the middle of the fourth foot. This requires the verse to be divided into the following orders:

⏑́–⏑–⏑ | ⏑́–⏑ || –⏑́–⏑ | –⏑́–

κείνη γὰρ ὤλεσέν νιν, εἰς Τροίαν τ' ἄγει
ἐπεὶ πατὴρ οὗτος σὸς, ὃν θρηνεῖς ἀεί.

§ 143. The cæsura which takes place at the end of the third foot, is more unfrequent, and in itself not very elegant; but in solemn and impassionate language we find it very aptly employed. Æschyl. S. ad Th. 1054. Soph. El. 1036. 1038. Eurip. Hec. 387.

ἀλλ' ὃν πόλις στυγεῖ, σὺ τιμήσεις τάφῳ;
ἀτιμίας μὲν οὔ, προμηθείας δέ σου.
ὅταν γὰρ εὖ φρονῇς, τόθ' ἡγήσει σὺ νῷν.
κεντεῖτε, μὴ φείδεσθ· ἐγὼ "τεκον Πάριν.

It requires these orders:

⏑́–⏑–⏑ | ⏑́– || ⏑–⏑́–⏑ | –⏑–

§ 144. Porson has observed that the second and third feet are

seldom comprised in one word. The harshness of such a rhythm is however extremely well adapted to some subjects, although not to most; as in Æschyl. Pers. 465. 509. and Eurip. Suppl. 699.

Ξέρξης δ' ἀνώμωξεν κακῶν ὁρῶν βάθος.
Θρῄκην περάσαντες μόλις πολλῷ πόνῳ.
καὶ συμπατάξαντες μέσον πάντα στρατόν.

§ 145. Porson contends that the third and fourth feet are never comprehended in one word; and thinks all examples of the contrary are to be corrected. In which he errs: for at one time another cæsura softens the harshness, as in the Pers. 500.

ἐπεὶ δὲ πολλὰ θεοκλυτῶν ἐπαύσατο
στρατὸς, | περᾷ κρυσταλλοπῆγα διὰ πόρον.

At another nothing hinders us from deciding that the verse is without cæsura, as in Æschyl. Agam. 1061. Suppl. 252.

ἦ κάρτ' ἄρ' ἂν παρεσκόπεις χρησμῶν ἐμῶν.
καὶ τἄλλα πού μ' ἐπεικάσαι δίκαιον ἦν.

§ 146. For verses intirely destitute of cæsura are frequent, the several feet of which are contained separately in separate words: Soph. Œd. R. 598.

τὸ γὰρ τυχεῖν αὐτοῖς ἅπαντ' ἐνταῦθ' ἔνι.

§ 147. Sometimes the section or incision, being made not far from the end of a verse, or but a little after the beginning, has the effect of conjoining the numbers of two verses more closely, and of thus giving room both for apostrophus and synalœpha. Sophocles was the first who practised this: Œd. Col. 1164.

σοὶ φασὶν αὐτὸν εἰς λόγους ἐλθεῖν μολόντ'
αἰτεῖν, ἀπελθεῖν τ' ἀσφαλῶς τῆς δεῦρ' ὁδοῦ.

And in Electra 714.

κτύπου κροτητῶν ἁρμάτων· κόνις δ' ἄνω
'φορεῖθ'· ὁμοῦ δὲ πάντες ἀναμεμιγμένοι.

From this close conjunction of two verses, words not often found in the beginning of verses may commence one, as *δῆτα*. See Hermann on Soph. Aj. 965.

§ 148. As to the measure, Porson on Eurip. Hec. 347. and in the Supplement to his Preface to that Play, has observed that the tragedians seldom place a word of more than one syllable, and ending in a long one, immediately before the fifth arsis; as in Eurip. Ion, 1.

Ἄτλας ὁ χαλκέοισι νώτοις | οὐρανον.

By which in truth the rhythm is rendered rather harsh. See Hermann on Eurip. Hec. 341. But Porson had not perceived the conditions on which the tragedians allow themselves this disposition of words. Now they are three: The first, when the subject seems to require a more moliminous and difficult movement in the numbers, as in the example above cited, which Porson in his Epist. to Dalzel inconsiderately wished to have corrected. See Museum Crit. Cantabr. iii. p. 332. The second appears to be in the case of a proper name, as in the Pers. of Æschyl. 321.

νωμῶν, ὅ τ' ἐσθλὸς Ἀριόμαρδος, Σάρδεσιν.

The third and last, and the most frequent of all, when there is a

previous stop in the third thesis, or, which is rare, in the third arsis: Eurip. Hec. 511. Rhes. 715.

σπεύδωμεν, ἐγκονῶμεν· ἡγοῦ μοι, γέρον.
βίον δ' ἐπαιτῶν εἶρπ', ἀγύρτης τις λάτρις.

For this interpunction, since it divides the verse into the orders pointed out in § 142. and 143. by its nature requires a longer pause of the voice in the fourth thesis. Porson has, however, observed rightly, that when ἂν is in the fifth arsis, preceded by a word having its last syllable elided, the two words are as one, and therefore that such examples are not opposed to his canon, as in Eurip. Phœniss. 1620.

ἐγὼ δὲ ναίειν σ' οὐκ ἐάσαιμ' ἂν χθόνα.

Although indeed some of such examples also may be defended by the interpunction above mentioned, as Soph. Electr. 413.

εἴ μοι λέγοις τὴν ὄψιν, εἴποιμ' ἂν τότε.

§ 149. The tragedians never allowed themselves an anapæst except in the case of a proper name, and even in that case not in the last foot, which ought to be always a pure iambus. And indeed to the time of the eighty-ninth Olympiad they admitted an anapæst in those proper names only, which it would have been otherwise absolutely impossible to adapt to the verse; after that Olympiad, even in such as, by a different collocation of the words, might have been brought into the verse without the necessity of an anapæst: thus Eurip. Hel. 87.

Τελαμών· Σαλαμὶς δὲ πατρὶς ἡ θρέψασά με.

§ 150. In the first foot, however, any word may make an anapæst. But that anapæst could not in the more ancient tragedy consist of several words, nor ought it to be produced by the accession of the augment in verbs. After the above mentioned Olympiad, the anapæst in the first foot might be formed even of several words, and of an augment; as in Eurip. Or. 888. ed. Pors. and Herc. Fur. 458.

ἐπὶ τῷδε δ' ἡγόρευε Διομήδης ἄναξ.
ἔτεκον μὲν ὑμᾶς, πολεμίοις δ' ἐθρεψάμην.

See Hermann in Præf. ad Eurip. Hec. p. 56. and Elem. D. M. p. 121.

§ 151. The tragedians, as Seidler has observed, might omit the augment in passages formed upon the model of epic poetry, such as narrations of messengers, which are termed *ῥήσεις ἀγγελικαί*. Hence some verses have been rid of anapæsts, which vitiated them.

§ 152. Further, in the later tragedy the use of the tribrach is much more frequent, and there is altogether a greater negligence in the numbers; so that even the tribrach, which is in place of a trochee, is not, according to the usage of the more ancient poets, comprised in one word, or at least in a preposition and noun, as *δι' ἐμὲ, ὑπὲρ ἐμοῦ, διὰ μάχης*, but is allowed to be formed from several words of whatever kind: thus Eurip. Or. 27. 47. 99.

οὐ καλόν· ἐῶ τοῦτ' ἀσαφὲς ἐν κοινῷ σκοπεῖν.
μὴ πυρὶ δέχεσθαι, μήτε προσφωνεῖν τινά.
ὀψέ γε φρονεῖς εὖ, τότε λιποῦσ' αἰσχρῶς δόμους.

§ 153. The *satiric* trimeter preserves for the most part the gravity

of tragedy; but as the species of drama in which it is used unites mirth with gravity, it was allowable to employ the anapæst sometimes not only in the first foot, and that too an anapæst consisting of several words, but in the middle of a verse also, and in any word. The Cyclops of Euripides affords some examples.

§ 154. The *comic* trimeter oftener neglects the cæsura in the fifth half foot, and admits an anapæst in every place except the last. Aristoph. Vesp. 173.

κατάβα, κατάβα, κατάβα, κατάβα, καταβήσομαι.

But a word terminated in the second of the short syllables, and ending in a dactyl, is esteemed inelegant: as in Plaut. Asin. iv, 1, 26.

Tecum úna postea æ'que pocula pótitet:

which ought to be written *pocla.* [See Appendix.]

§ 155. And in this verse no care is taken, as in the tragic trimeter, that a word of several syllables, immediately preceding the fifth arsis, may end in a short syllable: Aristoph. Acharn. init.

ὅσα δὴ δέδηγμαι τὴν ἐμαυτοῦ καρδίαν.

§ 156. [See the Appendix.] The question which has been agitated of late, whether, if the fourth foot is an anapæst, a word may end in the first of the short syllables, relates no less to the rest of the feet: and since it cannot be doubted, although metricians are very apt to forget it, that poets consulted their own perceptions and ear, rather than rules, which after all are drawn from their practice; it seems reasonable to conclude that they allowed themselves that division of words whenever the phraseology was of such a character, that the words could not be pronounced but in close connexion; as in Nub. 71.

ὥσπερ Μεγακλέης, ξυστίδ' ἔχων· ἐγὼ δ' ἔφην.

And upon the same principle we may probably account for such as that in Lysistr. 768.

μὴ στασιάσωμεν· ἔστι δ' ὁ χρησμὸς οὐτοσί.

But that they did not allow it, when either interpunction, or a change of person, required a pause to be made on that syllable; as in Av. 1497. Vesp. 1369.

ἐμοῦ κατόπιν ἐνταῦθα; Π. μὰ τὸν Δί', ἐγὼ μὲν οὔ.
τῶν ξυμποτῶν κλέψαντα; Φ. ποίαν αὐλητρίδα;

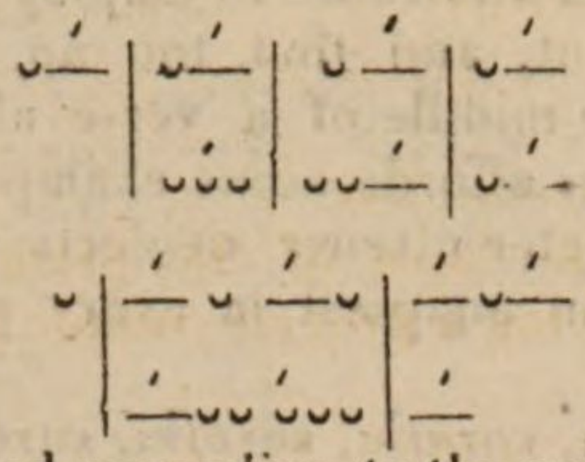
or when there was nothing which required the words to be closely conjoined; as in Ran. 1307. in Lysistr. 838. in Nub. 63.

πρὸς ἥνπερ ἐπιτήδεια τάδ' ἔστ' ᾄδειν μέλη.
ἔγωγε· κἄστιν ὀὐμὸς ἀνὴρ Κινησίας.
περὶ τοὐνόματος ἐντεῦθεν ἐλοιδορούμεθα.

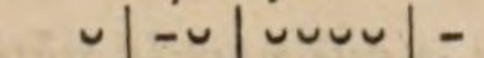
There seems little doubt that such verses ought to be regarded as corrupt. [See the Appendix.]

§ 157. From the admission of an anapæst into the comic trimeter, a tribrach and dactyl cannot everywhere be conjoined to that foot, as was signified in § 133. There are three modes or forms in which this may be done. The dipodiæ being marked out after the opinion

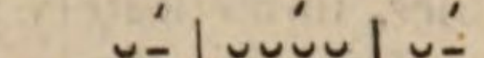
of the grammarians, the orders after ours, these feet may be associated:



The ictuses being placed according to the opinion of the grammarians, the numbers become perverted, a trochee being changed into a proceleusmatic:



But if placed according to our opinion, they are opposed to the doctrine of the grammarians, an iambus being changed into a proceleusmatic:

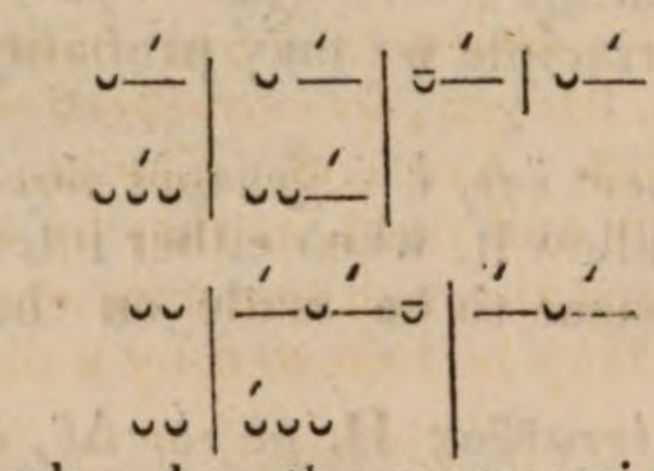


And yet the Latin poets, who leave no room for doubt how the ictuses are to be marked, confirm our mode by an immense quantity of examples. Among the Greeks examples are rare, but leading to the same result: as in Aristoph. Plut. 1011. and Plato in the Schol. ad Eurip. Hec. 838. (821. ed. Matth.)

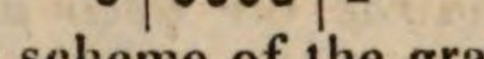
νηττάριον ἂν καὶ φάττιον ὑπεκορίζετο.
οὗτος τίς εἶ; λέγε ταχύ· τί σιγᾷς; οὐκ ἐρεῖς;

For no one will mark the ictus on the first, or on the second syllable of a proceleusmatic. We shall with reason therefore decide, that a dactyl in the place of a trochee may be rightly followed by a tribrach having the ictus on the first syllable.

§ 158. The second mode is this:



Here if the ictuses are placed as the grammarians would have them, the numbers are equally perverted, a trochee being changed into a proceleusmatic:

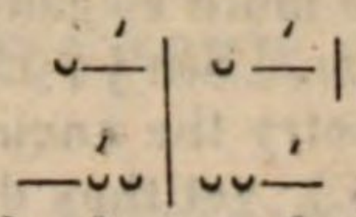


and if as we would, the scheme of the grammarians suffers, an iambus being changed into a proceleusmatic:

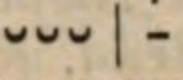
But here too the Latin poets of no dubious authority are on our side. From the Greek poets I have no example of this form so certain as to exclude correction. Aristoph. Thesm. 285. Damoxenus ap. Athen. iii. p. 103. A.

τὸ πόπανον, ὅπως λαβοῦσα θύσω ταῖν θεαῖν.
ἐνίοτε δ' ἀφεστὼς παρακελεύομαι, πόθεν.

§ 159. The third mode is this:



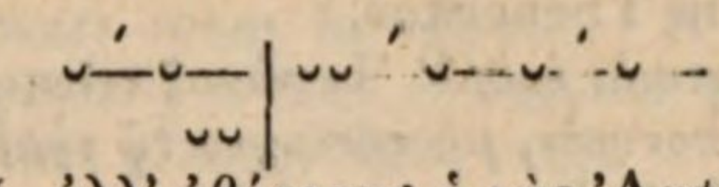
This is not repugnant to the laws of the grammarians, but plainly vitiates the numbers by giving a proceleusmatic for a trochee:



And the form is found neither among the Greeks, nor among the Latins, except in a few places, and those corrupt, or to be favored by synecphonesis. Such are passages in which *beneficium*, *maleficium*, are to be pronounced in four syllables. For as they seem to have pronounced *bene* and *male* without the first vowel, so in common language they said *beneficium*, *maleficium*. Ter. Eun. i, 2, 69.

Cupio áliquos parere amicos benefició meo.

§ 160. In one case however the Greek comedians hesitate not sometimes to admit what seems faulty with regard to the numbers, I mean a proceleusmatic instead of a trochee: but that case is such as to take away the perversion of the numbers. For when a verse has the cæsura at the end of the second foot, they resolve the arsis of that foot, even if the order, which follows, begin with a disyllabic anacrusis: and rightly, because thus the second arsis does not then cohere with the following syllables, as with its thesis, but those syllables are the anacrusis of a new rhythm:



Aristoph. Ach. 47. *ἀλλ' ἀθάνατος· ὁ γὰρ Ἀμφίθεος Δήμητρος ἦν.*
Pac. 246. *ἰὼ Μέγαρα, Μέγαρ', ὡς ἐπιτρίψεσθ' αὐτίκα.*

See Nub. 663. Ach. 928. Av. 108. Eccles. 3. 5. This is done therefore by the same law and right, as that by which in a sequence of several verses continued through one unbroken tenor a verse which ends in a resolved arsis may be followed by a disyllabic anacrusis, as in the Acharn. 404.

Εὐριπίδη, Εὐριπίδιον,
ὑπάκουσον, εἴπερ πώποτ' ἀνθρώπων τινί.

§ 161. The comedians did not divide words between two verses, except jocularly: as Eupolis ap. Heph. p. 14. (27.)

ἀλλ' οὐχὶ δυνατόν ἐστιν· οὐ γὰρ ἄλλα προ-
βούλευμα βαστάζουσι τῆς πόλεως μέγα.

§ 162. The Greeks never admitted a spondee into an even place, i. e. into the second, fourth, and sixth; the Latins often into the second and fourth, but never into the sixth: they take care however for the most part, that the spondee may not offend the ear; as in Ennius's verse,

Palám mutire plébeio piáculum est,

and in Plautus's, Mil. ii, 6, 22,

Nisi míhi supplicium vírgarum de té datur:

which has been corrected by Bentley on Ter. Adelph. iv, 2, 52. Ennius's verse would be made more elegant by this arrangement of the words, *plebeio est piaculum*. See § 79. 100.

§ 163. Although in epic poetry the ancient Latins shorten a vowel by casting away a final *s* (§ 95.), yet they do not so in the last foot of a senarius. Such verses therefore as the following, from Plautus, Rud. ii, 6, 28. are corrupt:

Eheu Palæstra, atque Ampelisca, ubi esti' nunc?

See Elem. D. M. 141. and Addend. ad p. 142.

CHAPTER XV.

OF THE LAME IAMBIC TRIMETER.

§ 164. The *lame* or *halting trimeter*, which is called by the Greeks σκάζων, has the appellation of Hipponactean also, from Hipponax, a writer of iambics. It has the same character as the lame or halting trochaic, of which we have treated in chap. viii. i. e. its last dipodia consists of an antispastus,

˘ – – ˘

But in the anterior part of the antispastus of the halting *iambic* a spondee is more unfrequent, as greatly detracting from the elegance of the rhythm: thus in Theocritus,

ὁ μουσοποιὸς ἐνθάδ' Ἱππώναξ κεῖται,
εἰ μὲν πονηρὸς, μὴ ποτέρχευ τῷ τύμβῳ.

The pure iambus in that place is much more agreeable:

ὡς οἱ μὲν ἀγεῖ Βουπάλῳ κατηρῶντο.

And so the Latin poets; who are very attentive to elegance in this metre.

§ 165. The writers of iambics, to whom this verse is peculiar, constructed it in the neatest and most exact manner, rarely using resolutions, and entirely avoiding the anapæst, except that Babrius has sometimes taken it into the first place. It is probable that no resolution at all was admitted in the antispastus which concludes the verse, although Heliodorus (ap. Priscian. p. 1327.) affirms that Hipponax took great liberties in many respects: but with regard to the verses quoted by him on this point, see Lindemann ad Prisc. Op. min. Resolution is not frequent even in the fourth foot, as in these verses of Phœnix of Colophon, ap. Athen. xii. p. 530. E.

οὐ παρὰ μάγοισι πῦρ ἱερὸν ἀνέστησεν.
ὡς δ' ἀπέθαν' ὠνὴρ, πᾶσι κατέλιπεν ῥῆσιν.

§ 166. The tragedians abstained altogether from this metre, nor did the comedians use it unless perhaps with allusion to the iambic writers, as Eupolis in the Baptæ, ap. Priscian. p. 1328.

CHAPTER XVI.

OF THE IAMBIC TETRAMETER CATALECTIC.

§ 167. Among the comedians the *catalectic tetrameter* is very much in use, having the cæsura at the end of the fourth foot. Hipponax,

εἴ μοι γένοιτο παρθένος καλή τε καὶ τέρεινα.

But the comedians often neglect that cæsura. The tragedians wholly abstained from the metre.

§ 168. A resolution in the fourth foot is rare: Aristoph. Thesm. 567.

ἀλλ' ἐκποκιῶ σου τὰς τοκάδας· οὔποτε μὰ Διὰ σύ γ' ἅψει.

The fourth arsis however may be resolved even when the following foot is an anapæst, in the same manner as the second arsis in the trimeter; on which see § 160. Aristoph. Nub. 1063.

πολλοῖς· ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.

§ 169. In the judgment of Porson (Suppl. Præf. ad Hec. p. 39. sq.) an anapæst in the fourth and the seventh places is allowed only in a proper name: Aristoph. Ran. 943. Thesm. 554.

Ἀχιλλέα τίν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς.

ἐγένετο Μελανίππας ποιῶν, Φαίδρας τε, Πηνελόπην τε.

As to the seventh foot that judgment seems to be correct; but as to the fourth there appears room for doubt. It is certainly credible that other words, especially if they resembled proper names, might make an anapæst in that place: Nub. 1427.

σκέψαι δὲ τοὺς ἀλεκτρυόνας καὶ τἄλλα τὰ βοτὰ ταυτί.

So *ἱππαλεκτρυόνα* Ran. 932. 937. See Elem. D. M. p. 147. sq.

§ 170. The Latins, who call this verse *septenarius* and *comicus quadratus*, (see Diomed. p. 514. Rufin. p 2706. 2707.) would have it to be asynartete, which Varro also (ap. Rufin.) seems to intimate. Wherefore in the arsis of the fourth foot they tolerated both one short syllable, being the final one of a word, and a hiatus: Plautus Asin. iii, 3, 61.

Sed sí tibi vigintí minæ -- argénti proferéntur,
Quo nós vocabis nómine?—libértos: non patrónos?
Id pótius: vigintí minæ—hic ínsunt in crumína.

Ter. Hec. v, 3, 32.

Eúm cognovit My'rrhina—in dígito modo me habéntem.

But in Terence, Bentley, not thinking, as it seems, of asynartete verses, has commonly altered verses of this kind, except when he thought there was a tribrach in the fourth foot; as Hec. ii, 2, 1.

Etsí scio ego, Philúmena, meum jús esse, ut te cógam.

§ 171. The Latin comedians use the same licentiousness with regard to measure, as in the other verses, but yet they have for the

most part kept the septenarii more exact and neat, observing the cæsura more diligently than the Greeks, and never admitting a spondee or anapæst into the fourth place, except when facility of pronunciation might obviate offence to the ear. Neither foot can be tolerated in the Asinaria of Plautus, iii, 2, 10.

Id vírtute hujus cóllegæ meáque comitáte
Factum ést: qui me vir fórtior est ad súfferendas plágas.

But if *est* be put after *collegæ*, the spondee may be tolerated as differing little from a trochee in pronunciation. And an anapæst, if in one intire word, extending beyond the fourth arsis, or in two conjoined by synalœpha, is without fault: as in the Eunuch of Terence, iii, 5, 55.

Satin' éxplorata sínt. Video esse: péssulum ostio óbdo.

But not so, if the word ends in the fourth arsis itself. Wherefore this verse in the Hecyra v, 2, 9. is corrupt,

Opórtet: quod si pérficio, non pœnitet me fámæ.

On the contrary, if the arsis be on a monosyllable, the anapæst is excusable, as in the same scene, v. 18.

Quid mi ístæc narras? án quia non tute ípse dudum audísti.

§ 172. A proceleusmatic, which the Latins, as we have said in § 157. 158. often put for an iambus, is found even in the fourth place, if its first syllable be not the final one of that word in which is the third arsis: Ter. Hec. v, 2, 24.

At hæc amicæ erúnt, ubi, quamobrem advéneris, rescíscent.

§ 173. A dactyl too is equally admitted into that place: Ter. Hec. v, 3, 34.

Philúmenam esse cómpressam ab eo, et fílium inde hunc nátum.

§ 174. When the cæsura is neglected, a spondee or anapæst is thought to have nothing offensive: Ter. Hec. ii, 2, 12.

Aut éa refellendo aút purgando vóbis corrigémus.

Phorm. v, 3, 11.

Ut póssis cum illa: né te adulescens múlier defetíget.

§ 175. A spondee is tolerated in the fourth place, when formed by a short syllable ending in *s* before a word beginning with a consonant: Plaut. Truc. i, 2, 52.

Procáciores éstis vos, sed illí perjuriósi.

§ 176. In the seventh foot a spondee is very much used by the Latins, and equally so a dactyl and tribrach: for they very often resolve the last arsis in this verse, which the Greeks did not.

§ 177. They admitted an anapæst also into that place, provided its first syllable was not the last of the word in which was the sixth arsis. Wherefore this verse of Plautus (Pers. ii, 4, 9.) must be corrected:

Servam óperam, linguam líberam- -herús me jussit habére.

We should read, *herús me habere jússit*. But such as those in Ter. Adelph. iv, 5, 78. and Hec. v, 1, 6. are correct:

Sed césso ire intro, né moræ meis núptiis egomét sim.
Nam quí post factam injúriam purgét parum mihi prósit.

For so it should be written apparently. See Elem. D. M. p. 157.

§ 178. A proceleusmatic too is often found in the same circumstances: Plautus Asin. ii, 4, 24.

Dormítis intereá domi, atque herus ín hara, haud ædibus hábitat.

CHAPTER XVII.

OF IAMBIC TETRAMETERS ACATALECTIC.

§ 179. The *acatalectic tetrameter*, called Boiscius from its inventor Boiscus, is not used by the Greek tragedians and comedians. Hephæstion gives an example from Alcæus:

δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

§ 180. But the Roman comedians, and tragedians also, (though Bentley on Cic. Q. Tusc. i, 44. ii, 15. denies it of the latter,) made much use of this metre. See Elem. D. M. p. 158. seq. The Latins call it *octonarius*.

§ 181. The verse has two cæsuras. Plautus commonly divides it in the fourth arsis, and therefore intended it to be asynartete, which is indicated by the hiatus and short syllable. As in the Amphitr. iii, 4, 5. Bacch. iv, 9, 9.

Ille návem salvam núnciat,—aut írati adventúm senis.
O Tróia, o patria, o Pérgamum,—o Príame periistí, senex.

In Terence this kind of verse is not asynartete, because he usually makes the cæsura in the thesis which follows the fourth arsis.

§ 182. When the cæsura is in the fourth arsis, the fourth foot ought to be a pure iambus; as the eighth is always kept pure. But when this cæsura is neglected, there is place for a spondee, or a dactyl, or an anapæst, or a proceleusmatic: Plaut. Amph. iii, 4, 14. Ter. Andr. i, 3, 5. 4, 7. Eun. iii, 5, 30.

Nunc A'mphitruonem vólt deludi méus pater: faxó probe.
Si illúm relinquo, ejus vítæ timeo; sín opitulor, húius minas.
Sed quídnam Pamphilum éxanimatum vídeo? vereor quíd siet.
Edícit ne vir quísquam ad eam adeat: ét mihi ne abscedam ímperat.

But it is hardly credible that such an anapæst should have been admitted as that in Terence, Andr. iii, 5, 7.

Qui súm pollicitus dúcere? qua fidúcia id facere aúdeam?

Doubtless the poet wrote,

Qui súm pollicitus dúcere?—qua id aúdeam fidúcia?

§ 183. The last foot must be indispensably a pure iambus, unless where the rhythm is carried uninterruptedly into the next verse; which when done gives room both for other feet, and for resolution of the arsis. Of this we shall speak presently, § 188. 189.

CHAPTER XVIII.

OF THE CONTINUATION OF TROCHAIC NUMBERS AMONG THE ROMANS.

§ 184. In the comedies of the Romans the metres are often changed, so that iambic verses are inserted among trochaic, and trochaic among iambic, and in general several forms of trochaic numbers are associated together. In this the Romans appear to have taken, in part, the Greek systems for their models, but to have used more liberty in their assemblages, the rhythm being sometimes carried on continuously through several verses, and sometimes not.

§ 185. The numbers however are not changed arbitrarily; (a point in which Bentley has often erred with respect to Terence;) but for some good reason. Thus when a transition is made from lively dialogue to more sedate narration, as in the Curcul. v, 2, 37. or when a letter is recited, a part unattended with any stir or activity, trimeters are employed, as in the Bacch. iv, 9, 74. Pseud. iv, 2, 41. Pers. iv, 3, 32. Sentiments too and proverbs are delivered in trimeters, as in the Capt. ii, 1, 6. 8. Stich. ii, 1, 28. The numbers are changed also when the circumstances of discourse are changed, at one time by the departure of some person, as in the Heautont. v, 2, 25. Hec. iv, 1, 51. Adelph. ii, 1, 43. iv, 5, 73. at another by the arrival of some one, as in the Heaut. ii, 4, 26. Phorm. ii, 1, 23. on which occasion also one different verse is inserted, as in the Andria ii, 1, 18. And in general the numbers are usually changed whenever any thing happens to alter the form or complexion of the discourse. See the Andr. iii, 2, 17. 18. Hec. ii, 1, 20. Phorm. i, 3, 25. 26. v, 1, 15. 20. Eun. iv, 6, 15. sq. Moreover, when an enumeration of many things is made, or any other description is inserted, as in the Capt. iv, 1, 1. sq. Andr. i, 5, 25. Adelph. iii, 2, 4. seqq. Often also in the end of a scene, when some resolution is taken, as in the Andr. i, 5. iv, 1. Heaut. v, 2. or in the commencement of a scene, when agitation of mind increases or subsides, as in the Eun. v, 8. Adelph. iii, 1. Hec. iv, 3. Lastly, the numbers are often changed in the same passage, when different emotions agitate the mind in various ways.

§ 186. But this change of numbers is commonly made in such a manner, that they appear to be continued. Whence Bentley on the Andr. ii, 1, 7. Eun. ii, 1, 12. Adelph. ii, 1, 11. contends that octonarian trochaics are always followed by trochaic verses, and septenarian by iambics. One may say more correctly, that in a continuous series of verses, a verse ending in thesis ought to be followed by a trochaic verse, and a verse ending in arsis by an iambic.

§ 187. Among the Latins that continuity is not often made by *συνάφεια*, i. e. by exclusion of a doubtful syllable in the end of a verse, and by admission both of a resolution of the last syllable, and of adjection of part of a word to the following verse. Which, when

done without elision, produces hypermetrical verses, such as Bentley on the Eun. iv, 1, 11. affirms to be not found in trochaic numbers, and on Heaut. iii, 3, 13. and implicitly on Phorm. i, 4, 10. not in iambic. Rightly with regard to trochaic verses, but not so with regard to iambic: for since both trochaic and iambic verses have the same numbers, which are trochaic, and proceeding by double periodic orders, i. e. by trochaic dipodiæ, this disposition of metre is injured by the adjection of a syllable to a trochaic verse,

$$\text{-}\breve{\text{U}}\text{-}\breve{\text{U}}\,|\,\text{-}$$

but not by the same adjection to an iambic,

$$\breve{\text{U}}\text{-}\breve{\text{U}}\text{-}\,|\,\breve{\text{U}}$$

because these numbers are to be measured thus,

$$\breve{\text{U}}\,|\,\text{-}\breve{\text{U}}\text{-}\breve{\text{U}}$$

And the following verse too is alike vitiated by adjection of its first syllable to the preceding trochaic verse. For of a trochaic dipodia there remains an amphibrachus:

$$\text{-}\breve{\text{U}}\text{-}\breve{\text{U}}\,|\,\text{-}\,\|\,\breve{\text{U}}\text{-}\breve{\text{U}}\,|\,\text{-}\breve{\text{U}}\text{-}\breve{\text{U}}\,|\,\text{-}$$

But it is not vitiated when the syllable is added to a preceding iambic verse, because the trochaic orders remain intire:

$$\breve{\text{U}}\text{-}\breve{\text{U}}\text{-}\,|\,\breve{\text{U}}\,\|\,\text{-}\breve{\text{U}}\text{-}\,|\,\breve{\text{U}}\text{-}\breve{\text{U}}\text{-}$$

i. e. when the orders are rightly marked out,

$$\breve{\text{U}}\,|\,\text{-}\breve{\text{U}}\text{-}\breve{\text{U}}\,\|\,\text{-}\breve{\text{U}}\text{-}\breve{\text{U}}\,|\,\text{-}\breve{\text{U}}\text{-}$$

§ 188. Further, in these hypermetrical iambics the last iambus, because it is now not the last foot, but an intermediate one, admits a spondee, and the other variations: Plaut. Amph. v, 1, 15.

Ut jácui, exsurgo: ardére censui æ'dis: ita tum cónfulgebant.
I'bi me inclamat A'lcumena: jam éa res me horrore áfficit.

§ 189. The manner of ending the iambic verse is the same, when, by an elision at the end of it, it is coupled with the following: it is then not hypermetrical, but, because the numbers are connected with the succeeding verse, the last foot has the same measure as each intermediate foot. Heaut. iii, 3, 13.

Ego dé me facio cónjecturam: némo est meorum amícorum hodie,
Apúd quem expromere ómnia mea occúlta, Clitipho, aúdeam.

§ 190. The Latins give the name of *clausulæ* to shorter verses intermixed with longer of the same kind, and for the most part cohering with them in continuity of numbers. The Greeks also used them, as Aristoph. Nub. 221. Ach. 404. 407. Rufinus p. 2707. observes that sometimes they are used even in commencement, as by Attius:

An hæ'c jam obliti sínt Phryges.

§ 191. What Bentley, on the Metres of Terence, has said of these is not altogether true. For these clausulæ either cohere with other verses in continuity of numbers, or they do not cohere: if they do not cohere, it is sufficient that they consist of catalectic or acatalectic

verses; if they do cohere, they ought to be continued in one tenor of dipodiæ with the verses to which they are united. Therefore in the clausula which Rufinus adduces from Cæcilius,

Di boni quid hoc,

if it was a clausula, *boni* ought to be a monosyllable, that the verse may be an acatalectic monometer. But this, perhaps, was no more a clausula than that appears to have been which the same author quotes from Terence, Adelph. iv, 4, 1.

Discrucior animi,

on which see Elem. D. M. p. 432. Although this of Terence might be tolerated, as far as numbers are concerned, if a trochaic verse followed: because this little verse, being hypercatalectic, is still iambic, which, if it is hypermetrical, does not take away the movement by trochaic dipodiæ; which is not the case with respect to that of Cæcilius, if it is pronounced in five full syllables. See § 187.

§ 192. Of numbers continued in clausulæ these examples may suffice: Eun. ii, 3, 1.

Occidi:
Neque vírgo est usquam, néque ego, qui íllam e cónspectu amisí meo.

Ib. ii, 1, 2.

Fíet: at matúre: fiet: sátine hoc mandatúm'st tibi? ah
Rogitáre, quasi difficile sit.

Several clausulæ conjoined, Eun. ii, 3, 6.

Néscio quid de amóre loquitur: ó infortunatúm senem.
Hic véro est, qui si occéperit,
Ludúm jocumque dícas fuisse illum álterum,
Præut húius rabies quæ' dabit.
Ut illúm Di Deæ omnes sénium perdant, qui hódie me remorátus est.

§ 193. Of numbers not made continuous there is an example in the Andr. iii, 2, 37. well adapted to express the indignation of Simo:

Quíd ais? quum intelléxeras
I'd consilium cápere, cur non díxti extemplo Pámphilo?

§ 194. Examples of a clausula ending in a trochee are extremely rare. Ter. Hec. v, 1, 5.

Aggrédiar Bacchis, sálve.

CHAPTER XIX.

OF CRETIC VERSES.

§ 195. Musicians and metricians, regarding the measure only of *Cretic numbers*, refer them to the pæonic kind. For one long syllable joined to three short generates the four pæons; and by the contraction of two of these short syllables into one long the Cretic,

Bacchius, and palimbacchius are produced. Of these feet the second and third pæons with the palimbacchius are rejected; the rest, the first and fourth pæons, the Cretic and the Bacchius, are assumed:

-⏑⏑⏑ ⏑⏑⏑- -⏑- ⏑--

§ 196. If we regard the numbers, those two pæons are of the same kind; and the Cretic and Bacchius different from these. For the first and fourth pæons differ in the anacrusis only, in the same manner as trochees and iambs, dactyls and anapæsts:

⏑	’ -⏑-⏑	’ -⏑⏑-⏑⏑	’ -⏑⏑-⏑⏑-⏑⏑
⏑	’ -⏑- ⏑⏑	’ -⏑⏑- ⏑⏑⏑	’ -⏑⏑⏑-

And according to the law of numbers, because thetical times ought to be equal, the pæonic arsis admits of resolution, but the thesis does not admit of contraction. For by the resolution of the arsis this foot consists of five equal times, but by contraction in the thesis, whether it be made in the two first or the two last of its syllables, the pæonic numbers would be destroyed by the introduction of a new arsis:

’ —⏑⏑⏑ ’ —⏑⏑⏑

’ ’ —⏑—⏑ ’ ’ —⏑⏑—

§ 197. From which it follows, that the Cretic numbers belong to the trochaic, and are nothing else but a catalectic trochaic dipodia, which consists of arsis, thesis, and arsis again. And since this order is periodic, it is plain that the thesis cannot be doubtful, but consists always and necessarily of one short syllable only; but that each arsis may be resolved, whence it comes to pass, that both the first and the fourth pæon, and moreover even five short syllables may be put for the Cretic:

’ —⏑— ⏑⏑ ⏑⏑

Moreover, that when several Cretic feet are conjoined in one verse, no one coheres with another in a periodic order, and that the last syllable of the last foot, as every final syllable, is doubtful, and cannot be resolved, except in systems: in which since the numbers are continued in one unbroken tenor, the last foot of the verses, unless it is at the same time the last of the whole system, is subject to the same law as each intermediate foot.

§ 198. Resolutions render the Cretic so like pæons, that it cannot be distinguished from them except in that the pæons (as it has been shown in § 196.) are wholly averse to the Cretic. And, in truth, the numbers of the two kinds are most different: for the pæons have only one arsis joined with a thesis of three short syllables, whereas Cretics have an arsis on each side of one thesis of one short syllable. Wherefore a pæon, which is truly a pæon, is very different from that pæon which is produced by resolution of a Cretic: for the latter has, like the Cretic itself, two elevations, and a thesis of one time; the former one elevation or arsis, and a thesis of three times. In the next place Cretics, as it has been shown in § 197, do not cohere

among themselves in periodic orders; whereas pæons do always so cohere, and that too for the most part in dipodiæ, after the manner of trochaic and dactylic numbers:

-⏑⏑-⏑⏑ ⏑⏑-⏑⏑-

Wherefore it must be laid down that all verses, in which a Cretic foot is found intermixed with pæons, are Cretic verses; but that such as consist of pure pæons are either pæonic, or may be so. For the Cretic, since it cannot be put for a pæon, is always an indication of numbers not pæonic; whereas a pæon, which can be put for a Cretic, remains in itself ambiguous whether it be in reality a pæon, or a resolution of a Cretic.

§ 199. That the Greeks were sensible of the difference of each of these kinds of numbers, there can be no doubt; although they seem to have often confounded them, having been induced to do so both by the similitude itself of the numbers, and by the doctrine of musicians, who, because they regarded nothing but the measure alone, determined that there was no difference. Cretics are used both by lyric poets and by tragedians and comedians; the first pæons, a very voluble and lively kind of numbers, by the comedians principally; the fourth pæons, which have great vehemence, chiefly by the tragedians.

§ 200. Since the Cretic foot is by itself a catalectic order, Cretic verses are for the most part terminated by that same foot, and have no other catalexis. Some however are sometimes, although seldom, found, terminated also by a single trochee, and these may with good reason be called catalectic; or by a trochaic dipodia, which latter verses may be properly called hypercatalectic, as in Æschyl. Eum. 324.

κλῦθ'· ὁ Λατοῦς γὰρ ἶ-
νις μ' ἄτιμον τίθησιν.

§ 201. Resolution is much more frequent in the second arsis of each foot, than in the first; which seems attributable to that confusion with pæonic numbers which has been mentioned above. The resolution of each arsis is extremely uncommon.

§ 202. The *dimeters* are very much used both by tragedians and comedians, and commonly conjoined in systems, so that the last syllable of the verses is neither doubtful, nor admits an hiatus, and may be resolved. In these systems a monometer too is assumed: Æschyl. Suppl. 425.

φρόντισον,
καὶ γενοῦ πανδίκως
εὐσεβὴς πρόξενος·
τὰν φυγάδα μὴ προδῷς,
τὰν ἔκαθεν ἐκβολαῖς
δυσθέοις ὀρμέναν.

As the tragedians, so the comedians also, with whom these systems are frequent, took care for the most part that the antisystems should correspond in every foot, and that resolutions should be employed in the same places. For the most part too they chose, that, as in this

example of Æschylus, of every two feet the first rather than the last should be a pæon; because numbers which have an abatement of force in their conclusion are more agreeable than those in which intension follows remission.

§ 203. The *tetrameter* too is frequent, having the cæsura at the end of the second foot: Simmias ap. Heph.

μᾶτερ ὦ πότνια, κλῦθι, νυμφᾶν ἁβρᾶν,
Δῶρι, κυμοκτύπων ἦραν' ἁλίων μυχῶν.

Simmias again, with neglect of the cæsura:

σοὶ μὲν εὔιππος, εὔπωλος, ἐγχέσπαλος
δῶκεν αἰχμὰν Ἐννάλιος εὔσκοπον ἔχειν.

The same poet has sported in a whole poem with the elevations resolved: *σέ ποτε Διὸς ἀνὰ πύματα νεαρὲ κόρε νεβροχίτων.*
Others with the prior elevations only of the feet resolved:

θυμελικὰν ἴθι, μάκαρ, φιλοφρόνως εἰς ἔριν.

[See Hephæstion p. 75. ed. Gaisford.] Aristophanes in Georg. ap. Hephæst. has different forms of resolution:

ἐν ἀγορᾷ δ' αὖ πλάτανον εὖ διαφυτεύσομεν.

§ 204. Alcman used the catalectic hexameter; whence this verse has the name of Alcmanian:

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρως, οἷα παῖς, παίσδει,
ἄκρ' ἐπ' ἄνθη καβαίνων, ἃ μή μοι θίγῃς τῷ κυπαιρίσκῳ.

§ 205. Cretics are found too beginning with an iambic anacrusis: Aristoph. in Pac. 1127.

ἥδομαί γ', ἥδομαι
κράνους ἀπηλλαγμένος,
τυροῦ τε καὶ κρομμύων.
οὐ γὰρ φιληδῶ μάχαις.

On this verse see below also, § 247. 270.

§ 206. Cretics are much used by the Roman tragedians and comedians, and with the same license as to prosody as the rest of the metres. Whence, if ever they put a Molossus for a Cretic, about which Bentley has spoken, on Cic. Q. Tusc. iii, 19. and Ter. Adelph. iv, 4, 2. they do it in such a manner as to conceal the faultiness of the measure under the ambiguity of familiar pronunciation: Plaut. Capt. ii, 1, 11.

Aút solutós sinat, quós argento émerit.

Rud. i, 5, 15. 19.

Quæ'ne ejectæ é mari ambæ' sumus, te óbsecro.
U't tuo récipias técto, servésque nos.

§ 207. As they commonly use the tetrameter, they often made the verse, divided into two equal parts, asynartete. Ennius in Andromacha:

Quíd petam præ'sidi, aut éxsequar, quóve nunc
Aút auxilio éxsili—aút fuga fréta sim?

§ 208. Plautus, who often intermingles Cretics with other numbers, in some cantica[a] and diverbia,[b] in which we observe an antistrophic

[a] Parts which one actor alone chanted or sang.
[b] Parts consisting of dialogue.

disposition, has not only placed dimeters sometimes, but still oftener catalectic tetrameters, and that too with the third foot having the last syllable doubtful, and the fourth admitting a resolution of the arsis. Thus in the Trinumm. ii, 1, 17.

Dá mihi hoc, mél meum, sí me amas, si aúdis :
I'bi tum ille cucúlus : hem,—océlle mi, fíat :
E't istuc, et si ámplius vís dari, dábitur.
I'bi pendentém ferit : jam ámplius—órat :
Nón satis id ést mali, ni ámpliu'st etiam,
Quód bibit, quód comest, quód facit súmpti.
Nóx datur : dúcitur fámilia tóta.

The same metre is sometimes joined with acatalectic tetrameters.

§ 209. Plautus has joined the trochaic hypercatalectic monometer also with Cretics ; and that sometimes by intermingling either one or more of such verses with the Cretics, sometimes by compounding verses of a Cretic dimeter and that trochaic verse. The Greeks had led the way : as Aristoph. Ran. 1358.

ἅμα δὲ Δίκτυννα παῖς
Ἄρτεμις καλά.

So Plaut. in Bacch. iv, 4, 4.

Cállidum senem
Cállidis dolis
Cómpuli et pérpuli, mi ómnia ut créderet.
Núnc amanti hero
Fílio senis,
Quícum ego bibo,
Quícum edo—et amo.
Régias cópias aúreasque óbtuli,
U't domo súmeret, neú foris quæ'reret.

In the Mostellaria iii, 2, 1.

Mélius anno hóc mihi nón fuit domi,
Néc quando esca úlla me júverit magis.
Prándium uxór mihi pérbonum dedit.

And a little afterwards :

Quó magis cógito ego cúm animo meo,
Sí quis dotátam habet, néminem sopor
Sóllicitat : íre dormítum mihi odio est.
E'xsequi cérta res ést, ego ut abeam
Pótius hinc ád forum, quám domi cubem.

§ 210. That in Cretics clausulæ should be found such as Bentley on Ter. Andr. iv, 1, 12. has represented, consisting of a Cretic and a hypercatalectic iambic monometer,

Níl opu'st, ibí verentur,

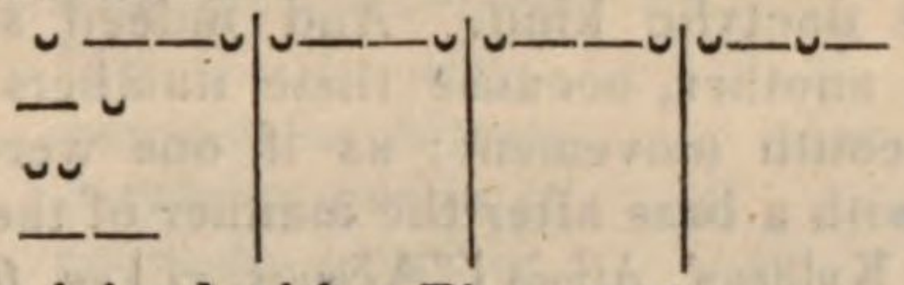
is not credible, since it does not appear certain even that a hypercatalectic dimeter is in place of a clausula, such as this verse itself would be, if the ictus were placed on the fifth syllable from the end, and the fourth syllable shortened : or such as that in Plaut. Amph. i, 1, 82.

Vícimus ví feroces.

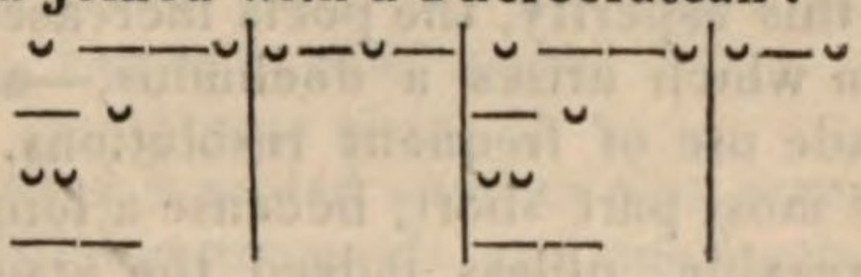
CHAPTER XX.

OF ANTISPASTIC NUMBERS.

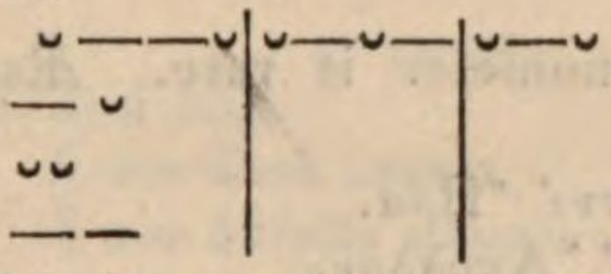
§ 211. The precepts of metricians about antispastic numbers are wholly false. For since, after their manner, they joined four syllables in one dipodia in those metres which were not absolutely refractory, as dactylic, anapæstic, pæonic; and were ignorant of the nature of a base; they referred to antispasti those verses which, either beginning with a base, or otherwise being wrongly divided, showed any appearance of those dipodiæ. And first choriambics with a base, which they divided thus:



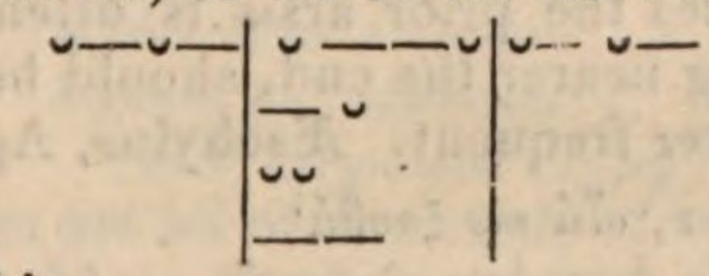
Next a Glyconean joined with a Pherecratean:



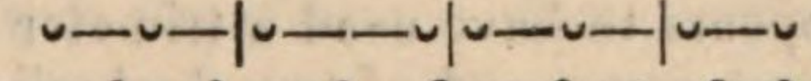
Then a Phalæcean:



Lastly two other kinds, of which the first is this:



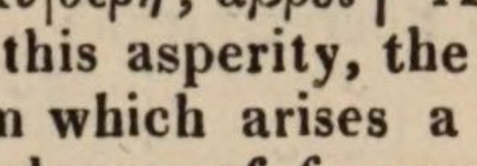
and the second this:



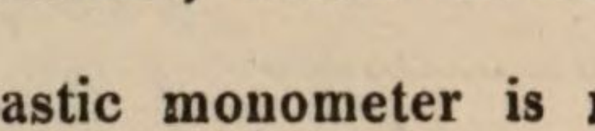
Hence they have taught that the first foot of the first dipodia admits all the disyllabic feet, and that in the other dipodiæ the antispastus is preserved pure; that in other kinds a diiambus is found in the second place instead of an antispastus; that in others the first foot even of the third dipodia receives all the disyllabic feet: and whatever else may be collected from the forms marked out above. But all these things are not only without reason, because it does not appear why what is allowed in the first dipodia should not be allowed in the rest also, and why an antispastus, which begins with an iambic anacrusis, and ends in a trochaic thesis, has not each, as it should have, doubtful: but they also give the numbers so broken, preposterous, and offensive, that the ear alone must immediately

detect their error. Besides, the Latin grammarians have taken a truer course, perceiving those verses to be formed of choriambic and other numbers, not of antispastic.

§ 212. The antispastus is composed of an iambus and a trochee. Whence this appears to be its measure:



And that measure must necessarily remain even when several antispasti are conjoined in one verse. For antispasti cannot be coupled in periodic orders: if this were done, the doubtful syllable would in truth have place in the beginning of the first antispastus only:



But these would thus be not antispastic numbers, but choriambic, which are of the dactylic kind. And indeed several antispasti seldom follow one another, because these numbers have a very disagreeable and uncouth movement; as if one were to divide this choriambic verse with a base after the manner of the grammarians:

καταθνάσκει, Κυ|θέρη', ἁβρὸς | Ἄδωνις. τί | κε θεῖμεν;

§ 213. To soften this asperity, the poets increased the antispastus by one syllable, from which arises a dochmius,—associated it with other numbers,—made use of frequent resolutions. They also kept the anacrusis for the most part short, because a long one in numbers so weak is less agreeable, unless indeed the arsis following it be resolved.

§ 214. An antispastic monometer is rare. Æschylus Sept. ad Theb. 155. 164.

ὦ πότνι' Ἥρα.
ὦ φίλ' Ἄπολλον.

And in all antispastic verses the prior arsis is oftener resolved than the posterior, which, being nearer the end, should be stiller.

§ 215. Nor is the dimeter frequent. Æschylus, Agam. 1151. 1161.

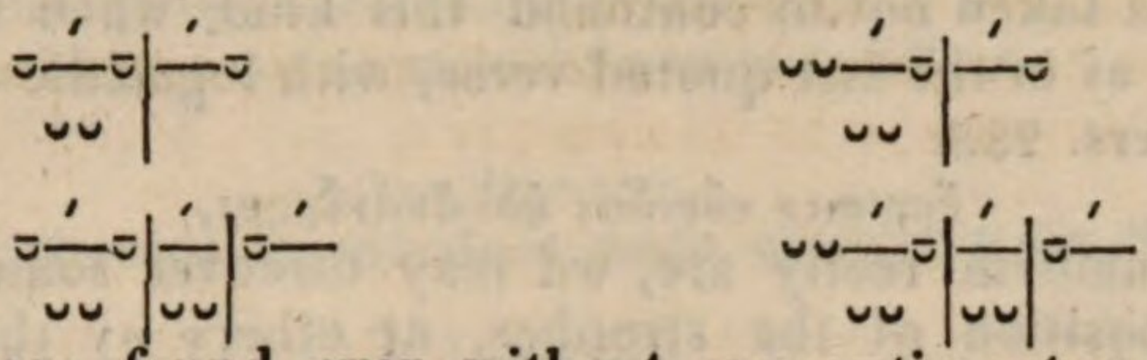
νόμον ἄνομον, οἷά τις ξυνθά·
τί δ' ἐπίφοβα δυσφάτῳ κλαγγᾷ.

§ 216. Euripides appears to have used a trimeter in the Herc. Fur. 919. followed by a verse composed of two dochmii:

λέγε, τίνα τρόπον ἔσυτο θεόθεν ἐπὶ μέλαθρα κα-
-κὰ τάδε, τλήμονάς τε παίδων τύχας.

§ 217. Among the tragedians chiefly, the antispastus is often associated with other numbers, mostly jambic and trochaic. Of these the iambic are not such as have been treated of above, which proceed by dipodiæ; but of another kind, allied to antispasti. This kind, because it consists of shorter orders, and therefore admits a doubtful syllable even into those places, from which it is excluded in dipodiæ, whence arises a broken and feeble movement, we call *ischiorrhogic* iambics,—a term transferred to these from the Hipponactean trimeter, to which it was applied by grammarians. Of

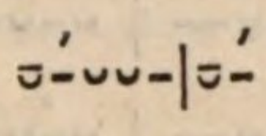
these, accordingly as the anacrusis is monosyllabic or disyllabic, the following forms are most in use:



These verses are found even without any antispastus added. An antistrophic song in Sophocles, Electr. 504. may serve as an example:

ὦ Πέλοπος ἀ πρόσθεν στρ.
πολύπονος ἱππεία,
ὡς ἔμολες αἰανὴ
τᾷδε γᾷ.
εὖτε γὰρ ὁ ποντισθεὶς
Μυρτίλος ἐκοιμάθη,
παγχρυσέων δίφρων ἀντ.
δυστάνοις αἰκίαις
πρόῤῥιζος ἐκριφθεὶς,
οὔτι πω
ἔλιπεν ἐκ τοῦδ' οἴκου
πολύπονος αἰκία.

§ 218. To this kind is added another also, composed of a choriambus with a monosyllabic anacrusis, and one iambus:

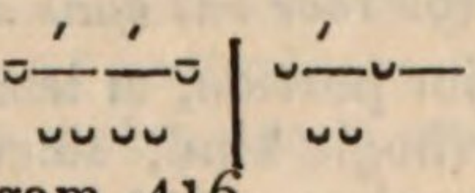


Soph. Trach. 848. and 859.

ἦ που ὀλοὰ στένει,
ἦ που ἀδινῶν χλωρὰν
τέγγει δακρύων ἄχναν.
ἃ τότε θοὰν νύμφαν
ἄγαγες ἀπ' αἰπεινᾶς
τάνδ' Οἰχαλίας αἰχμᾷ.

Unless these verses are all of one kind, of a bare arsis and dochmius, which is very probable. See below § 251.

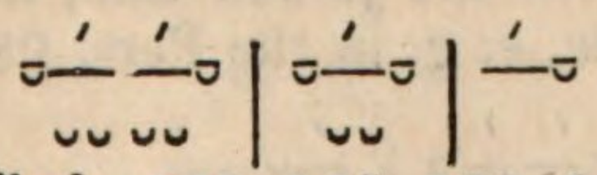
§ 219. These kinds therefore are often coupled with an antispastus. Sometimes thus:



Æsch. Choeph. 383. Agam. 416.

ἐφυμνῆσαι γένοιτό μοι.
βέβακεν ῥίμφα διὰ πυλᾶν.

§ 220. At others, in this form, which is the most frequent:



Æschylus, Sept. ad Theb. 122. 125. 139. 141.

Ἀργεῖοι δὲ πόλισμα Κάδμου.
κινύρονται φόνον χαλινοί.

ἰχθυβόλῳ μαχανᾷ Ποσειδᾶν.
καὶ Κύπρις, ἅτε γένους προμάτωρ.

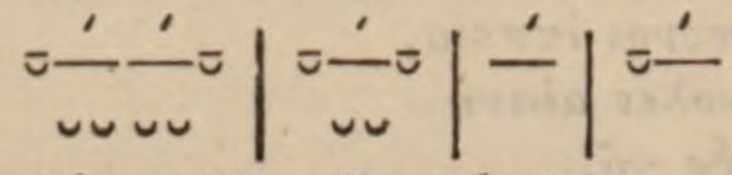
Care must be taken not to confound this kind, when it begins with two dactyls, as in the last quoted verse, with logaœdic numbers. So too in the Pers. 288.

ἔκτισαν εὔνιδας ἠδ' ἀνάνδρους.

What the numbers really are, we may discover sometimes by the whole composition of the strophes, at others by the antistrophic verse, rejecting logaœdic numbers, as in the Pers.

ἔθεσαν, αἲ αἲ, στρατοῦ φθαρέντος.

§ 221. Another kind, and that not uncommon, is this :



Æschyl. S. ad Th. 362. 374. Suppl. 390.

τίν' ἐκ τῶνδ' εἰκάσαι λόγος πάρα.
παγκλαύτων ἀλγέων ἐπίῤῥοθον.
μένει τοι Ζηνὸς ἱκταίου κότος.

In this kind the iambi are for the most part kept pure. See this iambic subjoined to a dochmius, below, in § 246.

§ 222. Among the tragedians forms composed of those iambi without an antispastus are very common: of which the most in use are these: Æsch. Ag. 256. Eurip. Alc. 270. Æsch. Ag. 234. 419. Pers. 1023.

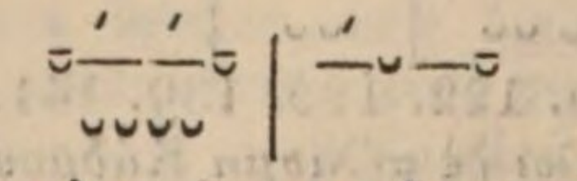
1. ⏑ ´–⏑–– | ⏑´–⏑––
2. ⏑⏑´–⏑–– | ⏑´–⏑––
3. ⏑ ´–⏑–– | ⏑⏑´–⏑––
4. ⏑ ´–⏑–– | ⏑´–⏑–⏑–
5. ⏑ ´–⏑–– | ⏑⏑´–⏑–⏑–

τέχναι δὲ Κάλχαντος οὐκ ἄκραντοι.
σκοτία δ' ἐπ' ὄσσοισι νὺξ ἐφέρπει.
'γυναικοποίνων πολέμων ἀρωγάν.
ἰὼ ἰὼ δῶμα, δῶμα καὶ πρόμοι.
ὁρᾷς τὸ λοιπὸν τόδε τᾶς ἐμᾶς στολᾶς.

In these metres the posterior portion, at least in the two last forms, appears to be of the ischiorrhogic kind, since, although very rarely, a spondee too is found in place of the middle iambus: Æschyl. Pers. 1013.

πεπλήγμεθ', οἷαι δι' αἰῶνος τύχαι.

§ 223. With an antispastus are joined also, but more seldom, trochees, as a trochaic dipodia, e. g. in the Pers. 982.

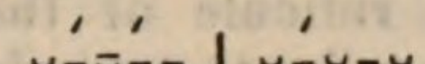


τλάμονες ἀσπαίρουσι χέρσῳ·

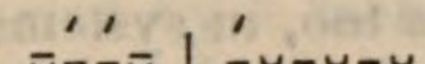
and a tripodia, as in the Choeph. 638. 645.

διανταίαν ὀξυπευκὲς οὐτᾷ.
προχαλκεύει δ' αἶσα φασγανουργός.

For although this verse may seem to be composed thus,



Yet the pronunciation of the words is more elegant with this metre,



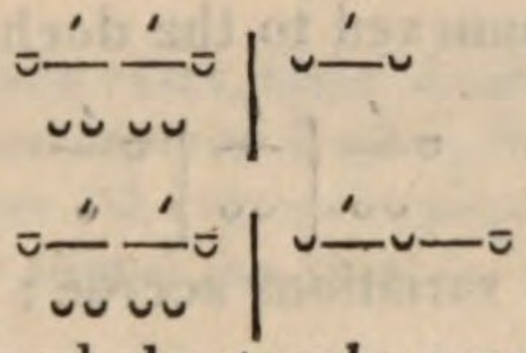
§ 224. A transition is often made from dactyls to antispastic numbers, but commonly to dochmiac; of which below. Æschylus, Sept. ad Theb. 490. may seem to have passed to the antispastus:

μαινομέ-να φρενί, τώς νιν.

But it is more likely that both in this verse, and in the one which follows, a transition is made from the antispastus to iambi:

μαινομένᾳ φρε-νί, τώς νιν
Ζεὺς νεμέτωρ ἐπ-ίδοι κοταίνων,

in these forms:



For the composition of the whole strophe proves that neither of the verses is dactylic.

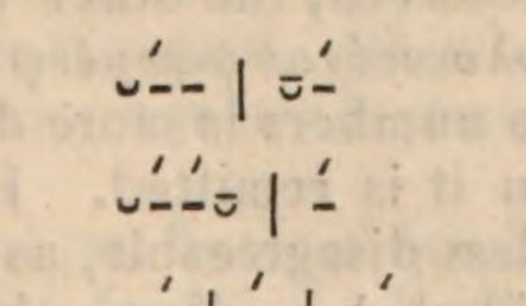
CHAPTER XXI.

OF DOCHMIAC VERSES.

§ 225. *Dochmiacs* are the kind of antispasti most in use: they consist of a hypercatalectic antispastus,

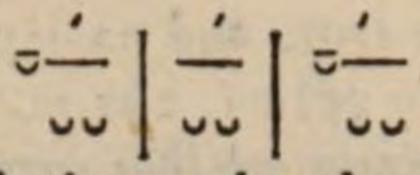
See Etym. M. p. 285, 25. which passage has been discussed by Seidler de Verss. Doch. p. 401. sq. and Boeckh. de Metr. Pindar. p. 45. The Scholiast of Æschylus on S. c. Theb. 129. calls these numbers *ῥυθμὸν ὀκτάσημον*, because they have eight times. Musicians mention two kinds of dochmiacs; this, which metricians also call so, and that which by metricians is called Glyconean: see Aristid. Quintil. p. 39.

§ 226. Since the third syllable of this metre is doubtful, from which it is understood to be either anacrusis or thesis, the numbers of the dochmiac may be stated in a threefold manner:

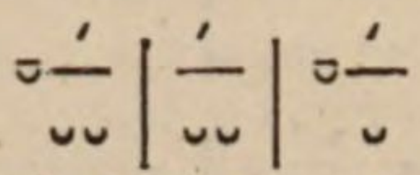


Of these the two former would be extremely disagreeable and harsh: but the last is very elegant, and eminently adapted to mental agitation, for the signification of which this kind of verse is accustomed to be employed. For it is used by lyric poets but seldom, by comedians for the most part in ridicule of the tragedians, but by the tragedians themselves as peculiar to tragedy.

§ 227. Dochmiacs are usually joined by tragedians, and after their example by comedians too, in systems running out in uninterrupted numbers, and generally with two dochmii comprehended in one verse. Hence both a doubtful syllable and hiatus are excluded from the end of every dochmius in the middle of the system, except on certain conditions, of which below: but a resolution of the last syllable is legitimate. The form therefore of the dochmius in the middle of systems is this:



comprising thirty-two variations: in the end of a system, or where other numbers are not annexed to the dochmius, this:



from which sixteen new variations accrue; so that all the variations together are forty-eight.

§ 228. When the last syllable is doubtful, a word may end in a short vowel, if the preceding syllable is short, as

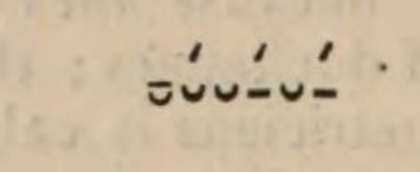
δώμασι καὶ χθονί.

When the preceding syllable is long, it is contrived that the last may at least end in a consonant, because the voice can then dwell on it more commodiously, as

παραλίαν ψάμμον.
μάννσον, μᾶτερ.

But such a verse as the following will hardly be approved of by any one, *πόλιν καὶ δῶμα.*

§ 229. There are certain classes of dochmiac verses, accordingly as the numbers are required to be more sprightly, or more plaintive, or weaker, or more unsteady. The first has these forms chiefly:



Æsch. S. ad Th. 81.

αἰθερία κόνις με πείθει φανεῖσ',
ἄναυδος σαφὴς ἔτυμος ἄγγελος.

One or other arsis of two that are contiguous remaining long, the first is most frequently resolved, the other much more seldom: Eurip. Or. 159. *ὕπνου γλυκυτάταν φερομένῳ χάριν.*

For the movement of the numbers is more difficult when their briskness increases than when it is remitted. For which reason the resolution of each arsis is less disagreeable, as in Æschylus, l. c.

ῥεῖ πολὺς ὅδε λεὼς πρόδρομος ἱππότας.

§ 230. The second class is that which has the penultima for the most part long: and this class usually admits a much greater abundance of variations: Eurip. Hec. 694. ed. Pors.

ὦ τέκνον, τέκνον, ταλαίνας ματρὸς,
τίνι μόρῳ θνήσκεις; τίνι πότμῳ κεῖσαι;
πρὸς τίνος ἀνθρώπων.

This kind is often used in finishing systems. A verse of this form is scarcely to be found terminated by a monosyllable: for such numbers would be very rude and inelegant, as,

ἰὼ τλάμων, φεῦ.

§ 231. The third class contains forms having the last arsis resolved, which kind is composed for the most part of short syllables only, but sometimes has even the doubtful ones long; and on the whole admits almost any variations: Eurip. Or. 149.

κάταγε, κάταγε, πρόσιθ',—ἀτρέμας, ἀτρέμας ἴθι·
λόγον ἀπόδος, ἐφ' ὅ τι—χρέος ἐμόλετέ ποτε.
χρόνια γὰρ πεσὼν—ὅδ' εὐνάζεται.

Æschylus S. ad Th. 209.

ὦ φίλον Οἰδίπου τέκος, ἔδεισ' ἀκού-
σασα τὸν ἁρματόκτυπον ὄτοβον, ὄτοβον,
ὅτε τε σύριγγες ἔκλαγξαν ἑλίτροχοι.

Some forms are very rarely found, as this,

⏑–⏑⏑–⏑⏑

Soph. Œd. R. 661. 690.

θεὸν πρόμον Ἄλιον.
ἅπαξ μόνον· ἴσθι δέ.

§ 232. Of the two dochmii which are usually conjoined in one verse, it is not necessary that each should finish with a whole word, but the words are often divided, and generally too so that they may terminate either in the first syllable of the second dochmius or the penultimate of the first: Æsch. Prom. 576. S. ad Th. 489.

ὑπὸ δὲ κηρόπλαστος ὀτοβεῖ δόναξ.
ὡς δ' ὑπέραυχα βάζουσιν ἐπὶ πτόλει.

In the antistrophic verses the same division as that in the strophic is for the most part observed. Even when long syllables are resolved, the first dochmius often ends in the first syllable of a word: Eurip. Androm. 844.

ἀπόδος, ὦ φίλος, ἀ-πόδος, ἴν' ἀνταίαν.

See Seidler, p. 60.

§ 233. In the middle of systems the last syllable of dochmii is sometimes doubtful, and admits equally a hiatus and a short syllable for a long. This happens not only in interjections, as ἒ ἒ, ἰὼ ἰὼ, ἰδοὺ ἰδού, but also in alloquies with the vocative case: Eurip. Herc. Fur. 875. σὸν ἄνθος, πόλις, ὁ Διὸς ἔκγονος.

And when the same word is repeated, either before the repetition, or after it, because in both places a pause is usually made in recitation: Soph. Antig. 1323. 1319.

ἄγετε μ' ὅτι τάχος, ἄγετε μ' ἐκποδών.
ἐγὼ γάρ σ', ἐγὼ ἔκανον, ὦ μέλεος.

And again when the person is changed, as in Hippol. 572. where another of the choral women has the following verse. See Elem. D. M. p. 249. Sometimes on account of a proper name following: Æsch. Agam. 1152.

ἀκόρετος βοᾶς, φεῦ, ταλαίναις φρεσὶν
Ἴτυν Ἴτυν στένουσ' ἀμφιθαλῆ κακοῖς.

The first of these verses begins with a hypercatalectic dochmiac.

§ 234. But we must often also beware, when a doubtful syllable occurs in the end, or a hiatus, of believing several systems to be only one: for since they do not use to have a catalexis, the end of a system can frequently be ascertained by nothing but the sense and interpunction. Thus in Æsch. Choeph. 935. three dochmii make a system: afterwards another dochmiac system begins. See Elem. D. M. p. 250.

§ 235. One may often see admitted in both short syllables of the first arsis resolved an hiatus which is made in a long vowel or diphthong shortened: Soph. Aj. 349. Electr. 245.

μόνοι ἐμῶν φίλων.
γᾶ τε καὶ οὐδὲν ὤν.

See Seidler, p. 95. sq. Nor does it appear to be at all doubtful that the last arsis also, as being very like the first, may admit of the same license; as if one were to make such verses as these;

μόνοι γὰρ, μόνοι ἔτ' ἐμὲ φυλάσσετε,
μόνοι δ' ἐστὲ, μόνοι ἐμῶν ἡθάδων.

But the second arsis rejects hiatus, because it is solitary, and coheres neither with any thesis, nor anacrusis, and has the ictus stronger. Such a verse as the following would be very inelegant:

φίλων μόνοι ἐμῶν βέβαιοι ἔτ' ἐμοί.

§ 236. The case is the same with regard to hiatuses in the ischiorrhogic iambic. Soph. Trach. 848. sq.

ἦ που ὀλοὰ στένει,
ἦ που ἀδινῶν χλωράν.

§ 237. Dochmiacs are found having a disyllabic anacrusis in the first foot: which are a peculiar kind. For a monosyllabic and a disyllabic anacrusis cannot be put indifferently, as in the iambics of comedians. The antistrophic verse therefore also has always such an anacrusis. Soph. Œd. Col. 118. 150.

τίς ἄρ' ἦν; ποῦ ναίει;
ἀλαῶν ὀμμάτων.

But in Eurip. Bacch. 996. there is a synecphonesis:

περὶ σὰ, Βάκχι', ὄργια, ματρός τε σᾶς.

§ 238. There is another kind, which has a disyllabic anacrusis in the last foot, to which in like manner the same form must correspond in the antistrophic verse. Æschylus, Suppl. 354. 366.

ἴδε με τὰν ἱκέτιν φυγάδα περίδρομον.
σὺ δὲ παρ' ὀψιγόνου μάθε γεραιόφρων.

And the same kind is hypercatalectic in Eurip. Bacch. 1175. 1189.

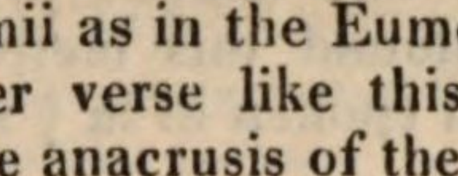
Κιθαιρών. τί Κιθαιρών;
ἐπαινεῖς. τί δ' ἐπαινῶ;

The acatalectic with the last syllable resolved is in Soph. Œd. Col. 1454. 1469.

χρόνος, ἐπεὶ μὲν ἕτερα.
δέδια δ', οὐ γὰρ ἄλιον.

See Elem. D. M. p. 284.

§ 239. And the hypercatalectic is not unfrequent, even in common dochmiacs:



This is sometimes employed to finish a strophe, as in the Sept. ad Theb. 427.

ὀλομένων ἰδέσθαι.

And in the same Play v. 309.

Καδμογενῆ ῥύεσθε,

which form occurs very often, and is not to be confounded with the logaœdic verse, which consists of the same syllables. This metre has the anacrusis of the last order always short.

§ 240. Two verses of this kind are often united in one. Æsch. Agam. 1112.

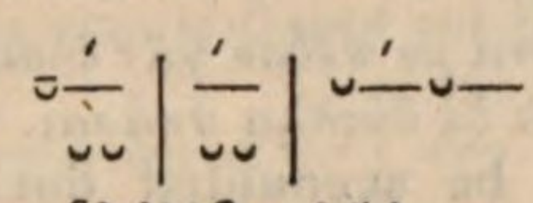
ἄφερτον φίλοισιν, δυσίατον· ἀλκά.

It is found too with an acatalectic dochmiac adjoined, as v. 1145.

ἰὼ ἰὼ ταλαίνας κακόποτμοι τύχαι.

and in the midst of dochmii as in the Eumen. 170.

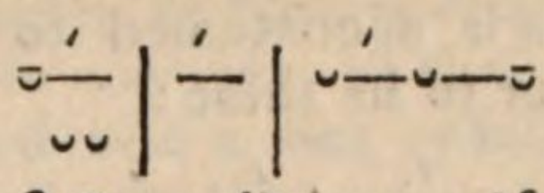
§ 241. There is another verse like this, longer by one syllable, keeping in like manner the anacrusis of the last order short:



Eurip. Troad. 559.

λόχου δ' ἐξέβαιν' Ἄρης,
κόρας ἔργα Παλλάδος·
σφαγαὶ δ' ἀμφιβώμιοι
Φρυγῶν, ἔν τε δεμνίοις
καράτομος ἐρημία.

§ 242. The case is the same as to the anacrusis in a verse, which exceeds this too by one syllable:

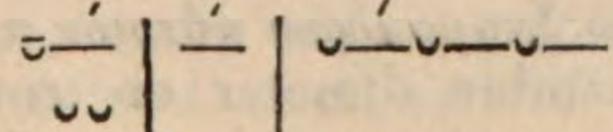


Æsch. Pers. 576. *βοᾶτιν τάλαιναν αὐδάν.*

which is preceded by an acatalectic dochmiac in Agam. 412.

κλόνους λογχίμους τε καὶ ναυβάτας ὁπλισμούς.

§ 243. Another verse exceeds this also by one syllable, with the same law of the second anacrusis:



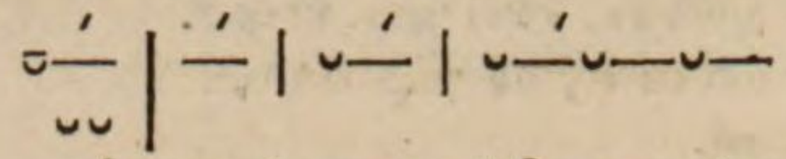
Æsch. S. ad Th. 743. *μελαμπαγὲς αἷμα φοίνιον.*

This is preceded by an antispastus in the Choëph. 24.

δι' αἰῶνος δ' ἰϋγμοῖσι βόσκεται κέαρ.

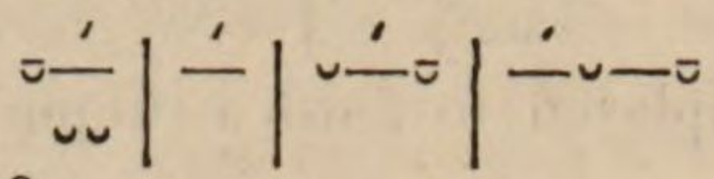
§ 244. It appears requisite that iambic orders, when somewhat

long, if they follow a dochmius, should be separated from it, as:



Æsch. Eum. 391. *δερκομένοισι καὶ δυσομμάτοις ὁμῶς.*

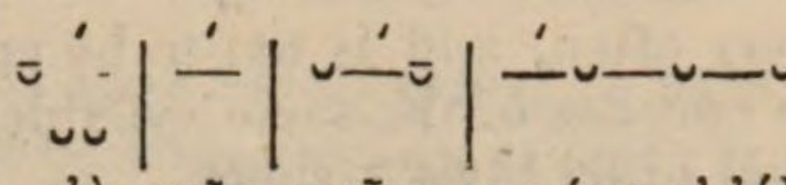
§ 245. Two other kinds, which are like these, appear to be more elegantly composed of a hypercatalectic dochmiac and trochees:



Soph. Trach. 828. 838.

τῷ Διὸς αὐτόπαιδι, καὶ τάδ' ὀρθῶς.
δεινοτάτῳ μὲν ὕδρας προστετακώς.

And:



Æsch. Choëph. 42. *ἰὼ γαῖα, γαῖα, μωμένα μ' ἰάλλει.*

§ 246. An ischiorrhogic iambic subjoined to a dochmius occurs both in other poets and in Pindar Pyth. vi. in the conclusion of strophes: *Ἀπολλωνίᾳ τετείχισται νάπᾳ.*

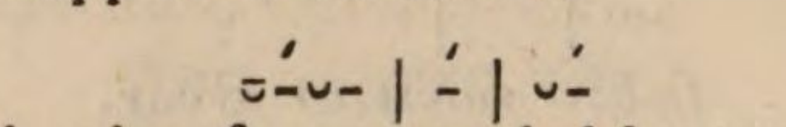
§ 247. Dochmiacs are augmented at their beginning too, and that first by iambi. And when one iambus precedes a dochmius, care must be taken not to confound this metre with Cretics having an anacrusis, which have been spoken of in § 205. Cretics of that kind are in Eurip. Suppl. 829.

κάτα με πέδον γᾶς ἕλοι,
διὰ δὲ θύελλα σπάσαι.

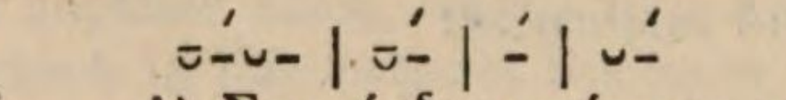
But those verses are to be accounted dochmiacs with a preceding iambus, which are inserted in such a manner in the midst of dochmii, that no doubt can be entertained about the numbers: this is done mostly by resolving the second arsis, a resolution which is very much in use in dochmii: as in Æsch. S. ad Th. 488. 528.

ἰὼ πρόμαχ' ἐμῶν δόμων, τοῖσι δὲ δυστυχεῖν
ἔχοντ' ἄφιλον ἐν σάκει τοῦ χθονίου δέμας.

Which verses consist of an iambus and two dochmii. A dochmius which succeeds an iambus is accustomed to have a short anacrusis, so that the numbers appear to be these:



§ 248. A dochmius is often preceded by two iambi, which in the numbers are disjoined from the dochmius, as is known by the doubtful anacrusis of the dochmii:



Æsch. Agam. 1166. *ἰὼ Σκαμάνδρου πάτριον ποτόν.*

§ 249. Often also an iambic dimeter or trimeter is coupled with dochmii, sometimes so as to cohere with them in the same numbers, at other times so as not to cohere. Seidler p. 119. and following has given examples; among which however that from Eurip. Orest. 182. 205. ought not apparently to have a place.

§ 250. Trochaics ending in arsis are seldom put before dochmii.

Eurip. in Or. 140. has this example :

$$\acute{-}\breve{\smile}-\breve{\smile}- \mid \breve{\smile}\acute{-} \mid \acute{-} \mid \breve{\smile}\acute{-}$$

σῖγα, σῖγα λεπτὸν ἴχνος ἀρβύλης.

§ 251. And even one bare arsis appears to be put before a dochmius :

$$\acute{—} \mid \begin{matrix}\breve{\smile}\acute{—}\\ \breve{\smile}\breve{\smile}\end{matrix} \mid \acute{—} \mid \breve{\smile}\acute{—}$$

Eurip. Phœn. 330. s. ed. Pors.

ἢ ποθεινὸς φίλοις,
ἢ ποθεινὸς Θήβαις.

See above § 218. and below § 261. 269.

§ 252. The combination of one trochee with a dochmius is very strange : which although it may seem to give these numbers, beginning with a choriambus,

$$\acute{-}\breve{\smile}\breve{\smile}- \mid \acute{-} \mid \breve{\smile}\acute{-}$$

yet these are so repugnant to the analogy exhibited in antispastic forms of composition, that it appears preferable to mark out this kind thus :

$$\acute{—}\breve{\smile} \mid \begin{matrix}\breve{\smile}\acute{—}\\ \breve{\smile}\breve{\smile}\end{matrix} \mid \acute{—} \mid \breve{\smile}\acute{—}$$

Æschylus Sept. ad Th. 241. 247.

τίς τάδε νέμεσις στυγεῖ ;
τίμιον ἔδος ἱκόμαν.

§ 253. An amphibrachys also is found set before a dochmius :

$$\breve{\smile}\acute{—}\breve{\smile} \mid \begin{matrix}\breve{\smile}\acute{—}\\ \breve{\smile}\breve{\smile}\end{matrix} \mid \begin{matrix}\acute{—}\\ \breve{\smile}\breve{\smile}\end{matrix} \mid \breve{\smile}\acute{—}$$

Æsch. Pers. 269. 275. *τὰ πολλὰ βέλεα παμμιγῆ.*
ἁλιδνὰ σώματα πολυβαφῆ.

§ 254. A ditrochee with an anacrusis is often put before a dochmius :

$$\breve{\smile}\acute{-}\breve{\smile}-\breve{\smile} \mid \breve{\smile}\acute{-} \mid \acute{-} \mid \breve{\smile}\acute{-}$$

which kind is by Plotius p. 2643. called Alcmanian. Æsch. Prom. 582. *οἰστρηλάτῳ δὲ δείματι δειλαίαν.*

This ditrochee (or iambic member, if that appellation be preferred) is for the most part ended with a long syllable : as in the Agam. 246.

βίᾳ χαλινῶν τ' ἀναύδῳ μένει.

The cæsura, which should rightly be in that syllable, is frequently neglected : Æsch. Ag. 379.

θεοὺς βροτῶν ἀξιοῦσθαι μέλειν.

§ 255. A ditrochee appears to follow a dochmius in Æsch. Agam. 1132. *ξυνανύτει βίου δύντος αὐγαῖς.*

§ 256. Besides these, many other combinations of dochmii with antispasti and other numbers occur, as with an antispastus before in Soph. Trach. 847. 858.

μολόντ' ὀλεθρίαισι συναλλαγαῖς.
κελαινὰ λόγχα προμάχου δορός.

and a dochmius between an antispastus and diiambus, in Æsch. Choëph. 24. *δι' αἰῶνος δ' ἰϋγμοισι βόσκεται κέαρ.*

§ 257. Bacchiac numbers, which are sometimes found associated with dochmii, appear to be of a nature quite different, and incongruous with dochmii: it is better therefore to rank them with hypercatalectic dochmiacs. And two such dochmiacs are often conjoined in one verse, which in measure is precisely equal to a Bacchiac tetrameter, but in numbers most different:

⏑ – | – | ⏑ – – || ⏑ – | – | ⏑ – –

Æsch. Eumen. 791. 821.

στενάζω; τί ῥέξω; γένωμαι; δύσοιστα.

But it has often resolutions too: Eurip. Troad. 320. 336.

ἀναφλέγω πυρὸς φῶς ἐς αὐγὰν, ἐς αἴγλαν.
μακαρίαις ἀοιδαῖς ἰακχαῖς τε νύμφαν.

§ 258. But there is nothing to prevent a Bacchius being added at the end either to these hypercatalectic or to the common dochmii. Thus in Rhes. 706. (if these verses be not truly Bacchiac:)

δοκεῖς γάρ; τί μὴν οὔ; θρασὺς γοῦν ἐς ἡμᾶς.
τίν' ἀλκήν; τίν' αἰνεῖς; Ὀδυσσῆ.

For that Bacchius is not repugnant to the dochmiac numbers, because the catalexis is dochmiac. For the fact is, that for the most part such numbers are associated with dochmiac, as appear to be dochmiac parts: which is done in the same manner in Glyconean numbers.

§ 259. Hence we may explain the manner in which the Cretic is used; which is often joined with dochmiac verses, sometimes preceding, sometimes following them. Eurip. Herc. F. 894. Æsch. S. ad Th. 95.

δάϊον μέλος ἐπαυλεῖται.
πότερα δῆτ' ἐγὼ ποτιπέσω βρέτη δαιμόνων;

And Cretic numbers indeed, since they are very like the end of a dochmiac verse, are not of themselves repugnant to dochmiac numbers. Whence true Cretic numbers are often associated with dochmiac, and in like manner the first pæon, which is a resolution of the Cretic. Æsch. Suppl. 455.

μήτι τλῇς τὰν ἱκέτιν εἰσιδεῖν
ἀπὸ βρετέων βίᾳ δίκας ἀγομέναν.

For the first verse is a Cretic trimeter. A first pæon is manifestly put before a dochmius in S. ad Th. 161. 171.

ποῖ δ' ἔτι τέλος ἐπάγει θεός;
ἑπτάπυλον ἕδος ἐπιῤῥύου.

And a Cretic, resolved into a fourth pæon, in Eurip. Phœniss. 154. ed. Pors.

ὃς ἐπ' ἐμὰν πόλιν ἔβα πέρσων.

The same subjoined to a dochmius in Æsch. Prom. 117.

ἵκετο τερμόνιον ἐπὶ πάγον.

A Cretic resolved into five short syllables is between dochmiacs in Soph. Œd. R. 661. (see § 629.)

θεὸν πρόμον Ἄλιον· ἐπεὶ ἄθεος, ἄφιλος,
ὅ τι πύματον
ὀλοίμαν, φρόνησιν εἰ τάνδ' ἔχω.

§ 260. But often there can be no doubt that the Cretic joined to dochmiacs is not truly a Cretic, i. e. a trochaic order concluded in

the second arsis, but a part of a dochmiac order, consisting of a bare arsis and an iambus. Whence it comes to pass that the middle syllable is doubtful, and that a Molossus may be put for a Cretic. And although for the most part in antistrophics either Cretics or Molossi are kept to in both places, as in Orest. 144. 157.

ἃ ἃ, σύριγγος, ὅ-πως πνοιά.
ὀλεῖς, εἰ βλέφαρα-κινήσεις·

for so are these verses composed rather than of a Bacchius and dochmius: yet sometimes a Cretic and Molossus answer to each other. Eurip. Ion, 677. (See Elem. D. M. p. 272. sq.)

ὁρῶ δάκρυα καὶ—πενθίμους.
φίλαι, πότερ' ἐμᾷ—δεσποίνᾳ.

Sophocles Trach. 656. 664.

ἐξέλυσ'—ἐπίπονον ἀμέραν.
συγκραθεὶς—ἐπὶ προφάσει θηρός.

In which passage indeed that Cretic or Molossus is not placed between dochmii, but between ischiorrhogic iambics.

§ 261. When two Cretics of this kind are conjoined, it may seem doubtful whether they are to be scanned thus:

– ⏑ | ⏑ – || – ⏑ | ⏑ –

or consist of an arsis and dochmiac, (of which kind we have spoken in § 251.) in this manner,

– || ⏑ – ⏑ | – ⏑ | ⏑ –

This must be determined by suitableness to the passages. Thus the first is to be taken in these, Prometh. 590.

κλύεις φθέγμα τᾶς—βούκερω—παρθένου.

and the last in the verses quoted § 251.

§ 262. Of the fourth pæon, which the tragedians often join with dochmiacs, it may seem doubtful whether it be a resolution of a Cretic, as it plainly is in the Herc. Fur. where v. 742. 757. answer each other,

χαρμοναὶ—δακρύων—ἔδοσαν ἐκβολάς.
τίς ὁ θεοὺς—ἀνομίᾳ—χραίνων, θνητὸς ὤν.

or be sometimes truly a pæon: by which a Cretic must necessarily be excluded. And it cannot be denied that passages are found in which pæons seem much more suitable: as in the Electra of Sophocles 1384.

ἴδεθ' ὅπη—προνέμεται
τὸ δυσέριστον αἷμα φυσῶν Ἄρης.

And in Æsch. Prom. 579.

τί ποτέ μ', ὦ—Κρόνιε παῖ,—τί ποτε ταῖσδ'.

§ 263. A transition is often made from dactylic numbers to dochmiac, and that too usually in such a manner that the dochmiac begin with a dactyl. Æsch. S. ad Th. 227. 234.

ἁπτόμε-νον πυρὶ δαΐῳ.
κρημναμε-νᾶν νεφελᾶν ὀρθοῖ.

Extremely seldom with a tribrach: Eurip. Ion, 1448.

συνέκυρσ' ἀδόκητος ἡδο-
νά; πόθεν—ἐλάβομεν χαράν.

Or with an iambus, or spondee. Id. in Phœn. 138.

οὗτος ὁ τᾶς Πολυνείκεος, *ὦ γέρον,*
αὐτοκα-σιγνήτας νύμφας ὁμόγαμος κυρεῖ ;

§ 264. As in this example just quoted, like which many others are found, a somewhat long series of dactyls ends in dochmiacs, so before that dactyl, which the dochmiac succeeds, there is often a trochee, cohering both with that dactyl and with the preceding dactyls in one tenor of numbers. Eurip. Troad. 256.

ῥῖπτε, τέκνον, ξαθέους κλῆδας καὶ ἀπὸ χροὸς ἐνδυ-
τῶν στεφέ-ων ἱεροὺς στολμούς.

§ 265. Two trochees are not so often thus interposed between the dactyls: as in the Orest. 180.

διοιχόμεθ', οἰχόμεθα. κτύπον ἠγάγετ'. οὐχὶ σῖγα,
σῖγα φυ-λασσομένα στόματος.

And elsewhere.

§ 266. Often also dactyls ending in an arsis precede the dochmiacs. Eurip. Hec. 1102.

ἢ Σείριος ἔνθα πυρὸς φλογέας ἀφίη-
σιν ὄσσων αὐγάς.

§ 267. Lastly, even a spondee sometimes precedes a dochmiac, sometimes is inserted among dochmii. Æsch. S. ad Th. 78. Eurip. Troad. 263. *θρεῦμαι—φοβερὰ μεγάλ' ἄχη.*
ταύταν—τῷ πάλος ἔξευξεν ;
Ion 1499. *καταδεθεῖσα σὰν—ψυχὰν—ἀπέβαλον, τέκνον.*

§ 268. Moreover even two, three, or four short syllables sometimes precede a dochmiac, and sometimes are placed in the midst of dochmiacs: the numbers of which syllables are often doubtful. To account for these syllables, and for the consociation of the dactyl, which has been just now mentioned, and also of the trochee, and of some other numbers with dochmiacs, recourse must probably be had to what musicians term *paracataloge*. From what has been said by Aristotle Probl. ix, 6. Plutarch de Musica p. 1140 F. and 1141 A. and by Hesychius in Καταλογὴ, we collect that this was nearly that kind of singing or chanting which we now call recitative: which, as it has a more lax contexture of numbers, is very aptly expressed, at one time by the uncertain tripping of those short syllables, at another by the slow relaxation of dochmiac numbers into a spondiac conclusion, at another also by the unsteady movement of a dactyl or trochee before dochmiacs. And the example of the dactyls is especially adapted to show the transition from firm and sure numbers to the weak and loose ones of the paracataloge: as in the Phœn. 165.

ἀνεμώκεος εἴθε δρόμον νεφέλας ποσὶν
ἐξανύ-σαιμι δι' αἰθέρος.

§ 269. And when the short syllables preceding the dochmiac are *two*, they seem to be a resolution of a bare arsis, and the metre appears to be that spoken of in § 251. Eurip. Bacch. 1161.

καλὸς ἀγὼν, ἐν αἵ-
ματι στάζουσαν—χέρα—περιβαλεῖν τέκνου.

See Elem. D. M. p. 281. sq.

§ 270. It is doubtful whether *three* short syllables are a resolution

of an iambus or of a trochee, since both feet use to be joined with dochmii. As in the Phœn. 1301. ed. Pors.

ἔλεος,—ἔλεος ἔμολε ματέρος δειλαίας.
δίδυμα—τέκεα, πότερος ἆρα πότερον αἱμάξει.

In the Hecuba v. 1093. they seem to be for a trochee,

ἴτ', ἴτε, μόλετε, πρὸς θεῶν,

since presently afterwards there is evidently a trochee, v. 1097.

δεινὰ, δεινὰ πεπόνθαμεν.

They are put instead of an iambus in the Iphig. Aul. 1475. 1510.

ἄγετέ με τὰν Ἰλίου.
ἴδεσθε τὰν Ἰλίου.

But these verses are more correctly separated from dochmiacs: see § 247.

§ 271. Even with respect to *four* short syllables, it is doubtful whether they are put for an amphibrachys, which sometimes precedes a dochmius, or for a dactyl. It might be concluded from Æschyl. Pers. 269. 275. that they were in place of an amphibrachys,

τὰ πολλὰ—βέλεα παμμιγῆ,
ἁλίδονα—σώματα πολυβαφῆ,

if in that passage a rare and far from vulgar reading did not appear in the Paris Ms. viz. ἁλιδνά. In most places there seems little doubt that they may with greater elegance be taken for a resolution of a dactyl: as in the Agam. 1417. 1436.

χθονοτρεφὲς—ἐδανὸν ἢ ποτόν.
περίφρονα δ'—ἔλακες, ὥσπερ οὖν.

§ 272. Lastly, that five short syllables are a resolution of a Cretic, has been already observed, § 259.

§ 273. Of the Latin poets Plautus only, and he but seldom, appears to have used dochmiac verses. Thus in the Menæchm. v, 6, 9.

Verbéra, cómpedés,
Molæ', mágna lássitúdó, fumés.

§ 274. But in Plautus dimeter catalectic Bacchiac verses also are found; which, being of the same measure as dochmiacs, may, without caution, be confounded with the latter: of which species they do not seem to be. These will be treated of below, § 282.

CHAPTER XXII.

OF BACCHIAC VERSES.

§ 275. The ancient metricians referred *Bacchiac* numbers to the pæonic kind, as having arisen from the contraction of the second or fourth pæon. We, on account of the iambic anacrusis, have joined them with trochaic numbers, although in reality they are spondiac with an iambic anacrusis. For the numbers of the amphibrachys, if repeated, were with reason displeasing to the ancients on account of their too great weakness. Wherefore, to give them strength, they

changed the trochee into a spondee. The palimbacchiac numbers are not much better; and from them they equally abstained, although Dionysius of Halicarnassus, De Comp. Verb. p. 226. ed. Schæf. praises them as grave and masculine, quoting this example:

σοὶ, Φοῖβε, Μοῦσαί τε, συμβῶμεν.

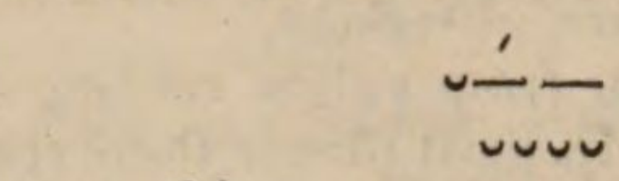
§ 276. The Greeks, as Hephæstion testifies, neither used Bacchiac verses often, nor extended those numbers to any length. He adduces this example:

ὁ ταῦρος δ' ἔοικεν κυρίξειν τίν' ἀρχάν·
φθάσαντος δ' ἐπ' ἔργοις προπηδήσεταί νιν.

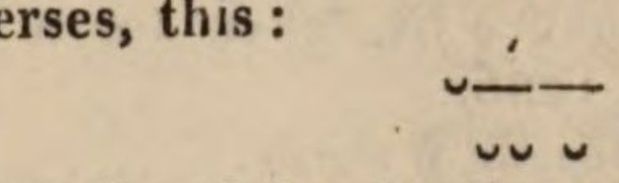
And in truth Hephæstion is right. Indeed it is very doubtful whether, especially in the tragedians, those verses which are taken for Bacchiac trimeters or tetrameters are not rather hypercatalectic dochmiacs. Æsch. Prom. 115.

τίς ἀχὼ, τίς ὀδμὰ προσέπτα μ' ἀφεγγής.

§ 277. The Roman tragedians and comedians made great use of Bacchiac verses, joining too for the most part many of them together. The legitimate measure of a Bacchius in the middle of verses is this:



in the end of verses, this:



But the freer prosody of the Latins tolerates both a long anacrusis and a disyllabic one. And a disyllabic one was usually admitted by Plautus in the first and third foot of tetrameters, i. e. in the beginning of each member, which is commonly composed of two feet; sometimes in the second and fourth foot also. In the Aulul. ii, 1, 4. 5.

Quamquám haud falsa súm nos odiósas habéri.
Nam múltum loquáces merito ómnes habémur.

Men. v, 6, 6.

Merito hóc nobis fít, qui quidem húc venerímus.

Amph. ii, 1, 15.

Tun' mé, verbero, aúdes herúm ludificári.

Pœn. i, 2, 31.

Sorór, cogitá,—amabo, itém nos perhibéri.

§ 278. Tetrameters having a cæsura at the end of the second foot are a kind very much in use. That cæsura however is often neglected. Plautus, who delighted very much in this metre, sometimes inserted a dimeter in the midst of tetrameters. Sometimes he even coupled two verses by means of an elision, as in Amph. ii, 2.

Satín parva rés est volúptatum in víta atque
In ætate agúnda, præ quám quod moléstum est.

§ 279. These tetrameters sometimes appear to have clausulæ of an iambic dimeter catalectic, as in Ter. Andr. iii, 2, 4.

Quod jússi ei darí bibere et quántum imperávi, date: móx ego huc revertor.

See Elem. D. M. p. 299.

§ 280. In Plautus, here Bacchiac verses, there Cretic are often

found in the same scene: as in Rud. i, 5. See Elem. D. M. p. 207. In such places care must be taken not to confound them, because the accession or detraction of one syllable sometimes makes the same verse appear both Cretic and Bacchiac. Thus, for example, a doubt may be entertained about the end of Pseudol. See the following §.

§ 281. Bacchiacs sometimes appear to be continued in systems, so that a doubtful syllable has no place in the end of the verses, and words may be divided between two verses. Varro *περὶ Ἐξαγωγῆς* ap. Nonium, p. 336.

Quemnám te esse dícam, feră qui manú corporís fervidós fontium áperis lacús sanguinís, teque víta levás ferreo énse?

The end of the Pseudolus may seem to be similarly composed: see Elem. D. M. p. 303. sq. unless indeed in that passage Cretics are latent. See § 280.

§ 282. Catalectic Bacchiacs having the last foot an iambus are remarkable in Plautus. And first, dimeters, which, although equal in measure to dochmii, (see § 274.) yet seem to be rather Bacchiacs, both on account of their being found associated with the latter, and on account of the example of the tetrameters. Thus in the Persa v, 2, 28. 30.

Perge, út cœperás.
Hoc, léno, tibí.
Delúde, ut lubét,
Herús dum hinc abést.
Vidésne, ut tuís
Dictís pareó?

§ 283. The catalectic tetrameter occurs joined with the acatalectic in some of the cantica of Plautus: as in Menæchm. v, 6.

Spectámen bonó servo id ést, qui rem herílem
Procúrat, vidét, collocát, cogitát,
Ut ábsente heró suo rem herí diligénter
Tutétur, quam si ípse assit, aút rectiús.
Tergúm, quam gulám; crura, quám ventrem, opórtet
Potióra esse, quoí cor modéste sitúm 'st.

CHAPTER XXIII.

OF DACTYLIC NUMBERS.

§ 284. *Dactylic numbers*, as the trochaic, have five kinds. They are these:

	⏑ ‒ ⏑ ‒ ⏑ ‒	*Dactylic.*
⏑ ⏑	⏑ ‒ ⏑ ‒	*Anapæstic.*
	⏑ ‒ ⏑ ‒	*Choriambic.*
	‒ ‒ ⏑ ⏑	*Ionic a majore.*
⏑ ⏑	‒ ‒	*Ionic a minore.*

§ 285. The ancient writers on rhythm call trochaic rhythm *διπλάσιον*, dactylic *ἴσον*, because in the former a double time is set together or compared with a single one, in the latter a double with a double, that is an equal with an equal. But not all dactylic numbers have this comparison; for in some, as in the heroic verse, and cyclian anapæsts, the long syllable which is in arsis, is accounted *ἄλογος*, i. e. irrationalis, [disproportionate,] as being somewhat shorter than a double time. And on that account the arsis in these kinds is not resolved into two short syllables, whereas in the other kinds it is on the contrary often resolved.

CHAPTER XXIV.

OF DACTYLIC VERSES.

§ 286. *Dactylic* verses consist of periodic orders. And of these some proceed by a dipodia, others are varied with longer orders. But in dactylic verses it is not a dipodia, but each single foot that is called a metre, the most ancient appellation having been retained. Whence just so many metres are reckoned as there are feet: so that a dactylic tetrameter is in measure equal to an anapæstic dimeter.

§ 287. Although by the laws of numbers the measure of the dactyl is this,

—

—⏑⏑

⏑⏑

yet in most dactylic verses a dactyl and spondee alone are used: in a few and seldom a proceleusmatic or anapæst: which feet seem to be admissible in those dactylics only, whose arsis has not the *irrational* [disproportionate] measure: see § 285. Wherefore the resolution of the arsis is excluded from the heroic verse, and elegiac pentameter, and from other kinds, chiefly the logaœdic. And on the whole this resolution, if any where found, is mostly of a doubtful nature, except in a proper name, as in Pindar, Isthm. iv, 75. (iii, 63.)

ἔρνεϊ Τελεσιάδα.

§ 288. The catalexis of dactylics is two-fold; on one syllable, and on two syllables: as,

–⏑⏑–⏑⏑– –⏑⏑–⏑⏑–⏑

Acatalectic verses, except in systems, wherein the numbers are continued, are ended with a dactyl, not a spondee, lest they should appear to be catalectic on two syllables.

§ 289. Of the vast multitude of dactylic verses the most in use are these: The *dimeter catalectic on two syllables*, which is called *Adonius* or *Adonic*. Æsch. Agam. 166.

τοῖσδ' ὁμόφωνον.

In which verse a dactyl is not used to be changed into a spondee. Sappho is said to have written whole poems in this metre, as Terentianus Maurus informs us, p. 2431.

§ 290. The *acatalectic dimeter* is found for the most part in systems conjoined with tetrameters.

§ 291. The *trimeter catalectic on one syllable* was often used by poets. Archilochus:

ἐν δὲ Βατουσιάδης.

Æsch. Suppl. 851. ἁλμήεντα πόρον
δεσποσίῳ ξὺν ὕβρει.

§ 292. Of the *trimeter catalectic on two syllables* there are examples in Soph. Trach. 112.

πολλὰ γὰρ ὥστ' ἀκάμαντος
ἢ Νότου ἢ Βορέα τις
εὐρεῖ κύματα πόντῳ.

When this verse has a spondee in the first foot, care must be taken not to confound it with the Pherecratean verse, as in Æsch. Ag. 108.

ἀλκᾷ σύμφυτος αἰών.

A spondee will scarcely be found in the second foot.

§ 293. If the *trimeter acatalectic* is any where found in systems, it seems attributable rather to a faulty distribution of the verses, as in the Phœn. 806. 807. 824. 825. ed. Pors. where two verses of this kind are to be conjoined in one hexameter.

§ 294. The *tetrameter catalectic on one syllable* is found in Alcman:

ταῦτα μὲν ὡς ἂν ὁ δῆμος ἅπας.

and in Æsch. Suppl. 552. 561.

πολλὰ βροτῶν διαμειβομένα.
Παμφύλων τε διορνυμένα.

§ 295. The *tetrameter catalectic on two syllables* is used by Archilochus in epodes:

φαινόμενον κακὸν οἴκαδ' ἄγεσθαι.

Anacreon wrote whole poems in this verse:

ἁδυμελὲς χαρίεσσα χελιδοῖ.

§ 296. The dramatic poets used the *tetrameter acatalectic* both separately, so that on account of the doubtful last syllable a Cretic also might be put in the end, as Soph. Phil. 826.

ὕπν' ὀδύνας ἀδαὴς, ὕπνε δ' ἀλγέων,

and in systems of many together, the numbers being carried on uninterruptedly, so that the last foot could be no other than a dactyl or spondee. So the lyric poets, as Alcman, who composed whole strophes in this metre:

Μῶσ', ἄγε, Καλλιόπα, θύγατερ Διὸς,
ἄρχ' ἐρατῶν ἐπέων, ἔπι δ' ἵμερον
ὕμνῳ καὶ χαρίεντα τίθει χορόν.

The tragedians and comedians in their antistrophics very carefully assimilate all the feet, so that a dactyl may answer to a dactyl, and a spondee to a spondee. Their catalexis of the systems is sometimes dactylic on two syllables; at other times they subjoin a verse of another kind to dactylic numbers; at others, the dactylic numbers being broken off, but with the exclusion however of a doubtful syl-

lable, they annex a different metre. This last Aristophanes has done, Nub. 288.

ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον
ἀθανάτας ἰδέας, ἐπιδώμεθα
τηλεσκόπῳ ὄμματι γαῖαν.

The former, Sophocl. Antig. 338.

ἄφθιτον, ἀκαμάταν ἀποτρύεται,
ἰλλομένων ἀρότρων ἔτος εἰς ἔτος,
ἱππείῳ γένει πολεύων.

These tetrameters have no cæsura. Of the Latins also both the tragedians used them, as Attius ap. Non. in v. 'Expergite:'

Heú vigiles, properáte, expergite,
Péctora tarda sopóre, exsurgite,

and the comedians, as Terence Andr. iv, 1, 1.

Hóccine credibile aút memorabile.

By the Greek tragedians even acatalectic dimeters and hexameters are inserted in systems of tetrameters. See § 293. and 300.

§ 297. A *pentameter catalectic on one syllable* is used by Sophocles in Aj. 224. 248.

τῶν μεγάλων Δαναῶν ὑπὸ κληΞομέναν.
ἢ θοὸν εἰρεσίας Ξυγὸν ἐΞόμενον.

§ 298. The *pentameter catalectic on two syllables* is by Hephæstion called *Simmieus*, because it was used by Simmias:

χαῖρε, ἄναξ, ἔταρε ΞαθέαΞ μάκαρ ἥβας.

Æschylus in Ag. 123. 143. 167. has a spondee in the fourth foot:

αἴλινον αἴλινον εἰπὲ, τὸ δ' εὖ νικάτω.

§ 299. Of the *hexameter catalectic on two syllables* there are two kinds. The one is the heroic, which will be spoken of in the next chapter: the other is used by tragedians, and differs from the heroic in proceeding by dipodiæ: it consequently has not that cæsura which is usual in the heroic; or, if it has it, has it by chance. Eurip. Suppl. 271.

βᾶθι, τάλαιν', ἱερῶν δαπέδων ἀπὸ Περσεφονείας,
βᾶθι, καὶ ἀντίασον γονάτων, ἔπι χεῖρα βαλοῦσα,
τέκνων τεθνεώτων κομίσαι δέμας, ὦ μελέα 'γὼ,
οὓς ὑπὸ τείχεσι Καδμείοισιν ἀπώλεσα κούρους.

§ 300. The *acatalectic hexameter* is used by the tragedians in systems of tetrameters, and sometimes separately also. Soph. El. 134. 150.

ἀλλ' ὦ παντοίας φιλότητος ἀμειβόμεναι χάριν.
ἰὼ παντλάμων Νιόβα, σὲ δ' ἔγωγε νέμω θεόν.

See Eurip. Suppl. 277. 278.

§ 301. The lyric poets of the middle age, Alcman, Stesichorus, Ibycus, delighted exceedingly in dactylic numbers, so that they continually used not only many of the shorter forms, but also longer than such as are employed by other poets. And a *heptameter catalectic on one syllable*, which Servius p. 1821. calls a *hypercatalectic hexameter*, and *Alcmanian*, occurs in a fragment of Stesichorus, ap. Athen. p. 499. B.

πῖεν ἐπισχόμενος, τό ῥα οἱ παρέθηκε Φόλος κεράσας.

§ 302. A *heptameter catalectic on two syllables*, which Servius calls

Stesichorean, is not unfrequently found in the fragments of those lyric poets, as in one of Stesichorus ap. Strab. iii. p. 148. B. (221.)

Ταρτησσοῦ ποταμοῦ παρὰ πῆγας ἀπείρονας ἀργυροῤῥόους.

See Alcman. fr. 37. 40. 78. This heptameter, whether catalectic on one syllable or on two, appears to consist of one order only, and therefore to be without cæsura. For if you compose it of several orders of two or three feet, the numbers will always turn out incondite and unapt. It is subjoined, as it seems, both to other dactylics, and to those which proceed by dipodiæ. The fragment of Ibycus ap. Athen. xiii. p. 564. F. may serve for an example: it is to be written thus,

Εὐρύαλε, γλανκέων Χαρίτων θάλος,
- - - - - - - - - - - - - - -
καλλικόμων μελέδημα, σὲ μὲν Κύπρις,
ἅτ' ἀγανοβλέφαρος Πειθὼ ῥοδέοισιν ἐν ἄνθεσι θρέψαν.

See § 305.

§ 303. To these Servius adds the *octameter catalectic on one syllable*, which he calls the *hypercatalectic heptameter of Ibycus*, consisting of seven dactyls and a syllable. I have no example of it at hand.

§ 304. Marius Victorinus p. 2519. writes that an *octameter catalectic on two syllables* also was used. But this is probably a mere imagination of metricians arising from the union of two tetrameters, the one acatalectic, and the other catalectic on two syllables, which some poets appear to have used alternately, as Alcman in that poem, from which are taken the fragments 23 and 25.

§ 305. Nay it may even be made a doubt whether the lyric poets ever included a greater number of feet in one rhythm or verse. Thus Ibycus (ap. Athen. xiii. 601. B.) has made a strophe, in which it might appear perhaps that a dimeter and heptameter are to be united in an enneameter. That strophe is to be written thus:

ἦρι μὲν αἵ τε Κυδώνιαι
μηλίδες ἀρδόμεναι ῥοᾶν
ἐκ ποταμῶν, ἵνα παρθένων
κῆπος ἀκήρατος, αἵ τ' οἰνανθίδες
αὐξόμεναι σκιεροῖσιν ὑφ' ἕρνεσιν
οἰναρέοις θαλέθοισιν, ἐμοὶ δ' ἔρος
οὐδεμίαν κατάκοιτος ὥ-
ραν, ἀθ' ὑπὸ στεροπᾶς φλέγων
Θρηΐκιος Βορέας, ἀΐσ-
σων παρὰ Κύπριδος
ἀξαλέαις μανίαισιν, ἐρυμνὸς ἀθαμβείῃσι, κραταιῶς
παιδόθεν φυλάσσει
ἠμετέρας φρένας.

The last versicle appears to be the beginning of a following strophe. Some metricians appear to have sought an excuse for those longer verses by joining two feet in one syzygy, and so calling those tetrameters, which according to the usual method ought to have been called octameters. See Aristid. Quintil. p. 52.

CHAPTER XXV.

OF THE HEROIC VERSE.

§ 306. The *heroic hexameter*, which is of all metres the most ancient and the most celebrated, differs from the hexameter catalectic on two syllables, which has been treated of in § 299. in this, that it does not proceed by dipodiæ, but is divided for the most part into two similar but unequal members, and in all cases into various members. On account of that variety of members, this verse, as we have observed of the iambic trimeter also, may not only be repeated for ever without disagreeableness, but also, assisted by the manifold variations of the measure, may be adapted to the expression of the most different things.

§ 307. Four cæsuras are mentioned by metricians, *πενθημιμερὴς, κατὰ τρίτον τροχαῖον, ἑφθημιμερὴς, τετραποδία βουκολική*:

–⏑⏑–⏑⏑– | ⏑⏑–⏑⏑–⏑⏑–⏑

–⏑⏑–⏑⏑–⏑ | ⏑–⏑⏑–⏑⏑–⏑

–⏑⏑–⏑⏑–⏑⏑– | ⏑⏑–⏑⏑–⏑

–⏑⏑–⏑⏑–⏑⏑–⏑⏑ | –⏑⏑–⏑

But of these it may be laid down, that the most in use, and the most commodious are the two first, which are called *πενθημιμερὴς*, and *κατὰ τρίτον τροχαῖον*; that the third, the *ἑφθημιμερὴς*, which is more vehement, is not so frequent; and lastly, that the bucolic is almost always employed by the Greek bucolic writers, but at the same time accompanied by one of the two first; and that, where it appears suitable, it is often admitted by other poets also. And that upon the whole the excellence of a long poem appears in a well managed variety of cæsuras, and that several are often made in one verse. Of these such as are in arsis are more masculine: and we see that, except where the softness and effeminacy of the subject rejected them, they were universally preferred till the time of Nonnus. To Nonnus, and the succeeding poets, those softer cæsuræ which are made in a trochee, by leaving the last syllable of a dactyl in the following member, were more agreeable, joined with frequent use of dactyls, by which a great volubility of numbers is produced. Of this I have spoken more at large in Diss. de Ætate Orphei Argonauticorum.

§ 308. Since a cæsura may be made thrice in every foot, if the feet be dactyls, the number of all the cæsuras is sixteen. Of these the most remarkable are the following. The *first*, in the first arsis: Homer, Iliad *α*, 51. Odyss. *μ*, 439.

αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἐχεπευκὲς ἐφιεὶς
βάλλ'·—αἰεὶ δὲ πυραὶ νεκύων καίοντο θαμειαί.

ἐελδομένῳ δέ μοι ἦλθεν
ὄψ'· ἦμος δ' ἐπὶ δόρπον ἀνὴρ ἀγορῆθεν ἀνέστη.

§ 309. The *third*, at the end of the first foot: Iliad ω, 500. Virg. Georg. iv. 195.

τὸν σὺ πρώην κτεῖνας ἀμυνόμενον περὶ πάτρης
Ἕκτορα'—τοῦ νῦν εἵνεχ' ἱκάνω νῆας Ἀχαιῶν.
Ut cymbæ instabiles fluctu jactante saburram
Tollunt:—his sese per inania nubila librant.

§ 310. The *fourth*, in the second arsis: Theocrit. xxv. 260. Virg. Georg. ii. 296.

τῷ μὲν ὑπὲκ χειρῶν ἔφυγεν ταυύφλοιος ἐρινεὸς
καμπτόμενος,—τηλοῦ δὲ μιῇ πήδησεν ὑφ' ὁρμῇ.
Tum fortes late ramos et brachia tendens
Huc illuc,—media ipsa ingentem sustinet umbram.

§ 311. The *sixth*, which is uncommon, at the end of the second thesis. Virgil, (who bestows very great study and attention on this matter,) Georg. iii. 99.

Ut quondam in stipulis magnus sine viribus ignis
Incassum furit:—ergo animos ævumque notabis.

§ 312. The *seventh*, in the third arsis, which is called πενθημιμερὴς, the most frequent of all. This is grave, and divides the verse most elegantly:

Fortunam Priami—cantabo et nobile bellum.

§ 313. The *eighth*, in the middle of the third thesis; which is called κατὰ τρίτον τροχαῖον.

Orphei Calliopea—Lino formosus Apollo.

This cæsura, being smooth and placid, is most frequent on soft and tender subjects, as in Moschus's Epitaph. Bionis. It is used also to increase volubility: Hom. Od. λ, 598.

αὖτις· ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής.

§ 314. The *ninth*, at the end of the third foot, extremely unusual, since it divides the verse into two equal parts, admitted by Virgil Georg. i, 358.

Montibus audiri fragor:—aut resonantia longe.

§ 315. The *tenth*, in the fourth arsis, which is called ἐφθημιμερής: Virg. Georg. i, 201.

Non aliter quam qui adverso—vix flumine lembum
Remigiis subigit.

§ 316. The *eleventh*, in the middle of the fourth thesis, which is called by grammarians κατὰ τέταρτον τροχαῖον, is most unfrequent in good poets, as it wonderfully enfeebles the numbers. Iliad ι, 394. ψ, 760. Πηλεὺς θήν μοι ἔπειτα γυναῖκα—γαμέσσεται αὐτός.
ἄγχι μάλ', ὡς ὅτε τίς τε γυναικὸς ἐϋζώνοιο.

It becomes more tolerable, if at least words are concluded at the same time in the neighbouring elevations, as Iliad. ζ, 2.

πολλὰ δ' ἄρ' ἔνθα καὶ ἔνθ'—ἴθυσε μάχη—πεδίοιο.

The Latins were more negligent in this, especially Ovid and Calpurnius. See more on this cæsura in Diss. de Ætate Orph. Arg.

§ 317. The *twelfth*, at the end of the fourth dactyl, a grand and

grave cæsura, is not only used by the Greek bucolic writers, from whom it takes its name, but often by the epic poets also with great force and effect. Hom. Il. δ, 424.

πόντῳ μὲν τὰ πρῶτα κορύσσεται·—αὐτὰρ ἔπειτα
χέρσῳ ῥηγνύμενον μεγάλα βρέμει,—ἀμφὶ δέ τ' ἄκρας.

This cæsura is often made by epic poets with the fourth foot a spondee; and the most ancient of them sometimes admitted even a trochee into that place. Iliad λ, 36. Enn. Ann. i.

τῇ δ' ἔπι μὲν Γοργὼ βλοσυρῶπις ἐστεφάνωτο.
Omnis cura viris, uter esset endoperator.

See above § 71. 83.

§ 318. The *thirteenth*, in the fifth arsis, is uncommon. Ennius has used it:

Nam me visus homo pulcer per amœna salicta
Et ripas raptare, locosque novos:—ita sola
Post illa, germana soror, errare videbar,
Tardaque vestigare et quærere te,—neque posse
Corde capessere: semita nulla pedem stabilibat.

§ 319. The *fifteenth*, at the end of the fifth foot, is disapproved of by the Greek grammarians. See Schol. Harl. ad Hom. Od. β, 77. Bentley, on Lucan i, 231. has observed that the Latins, when they use this cæsura, commonly put two monosyllables in the last foot: as Virgil Ecl. vii, 35.

Nunc te marmoreum pro tempore fecimus:—at tu.

The reason is that the last foot, consisting thus of a double arsis, is dwelt on longer in pronunciation; and thus in some manner compensates the too great inequality of the members. What Bentley adds, that a disyllabic word is not put in the last foot, unless either that word itself, or at least the sense of it, be repeated, is acute, but not true. Virg. Æn. x, 195.

Ingentem remis Centaurum promovet:—ille.

§ 320. The *sixteenth*, in the sixth arsis, takes place when a monosyllable not enclitic ends the verse. By this cæsura the last foot, by a change of numbers, is made to consist of two elevations. Gravely Od. θ, 69. Dionys. Perieg. 759. Virgil Æn. i, 105. Georg. i, 247.

γαῖαν ὁμοῦ καὶ πόντον· ὀρώρει δ' οὐρανόθεν—νύξ.
ἐσχατιάς· πέρι δέ σφι δυσήνεμος ἐκτέταται—χθών.
Dát latus, insequitur cumuló præruptus aquæ—móns.
I'llic, ut perhibent, aut íntempesta silet—nóx.

And on an insignificant subject, Virg. Georg. i, 181.

Túm variæ illudunt pestes: sæpe éxiguus—mús.

Horace: *Párturiunt montes, nascétur ridiculus—mús.*

§ 321. That verse is inelegant, which, in whatever manner, has its parts too equal: as these of Ennius:

Pœ'ni pervortentes—ómnia circumcursant.
Spársis hastis longis cámpus splendet et horret.
Dísperge hostes,—dístrahe, diduc,—dívide, differ.

Lucret. ii, 77.

Aúgescunt aliæ gentes, aliæ' minuuntur.

Or such as that which I. H. Vossius ad Virg. Georg. iii, 519. has given on this subject:

Sole cadente juvencus aratra reliquit in arvo.

§ 322. It has been observed that the Latins are not fond of ending a verse with a word which in measure resembles an Ionic *à minore*. The cause of this does not lie in that word itself, but in the one preceding it; for since the Latin language has no oxytoned words, the sound of an iambic, spondiac, or anapæstic word, with the last syllable acute, in that place, when the numbers ought to become more remiss instead of more intense, is displeasing: as in the verse of Lucretius just now quoted. Wherefore care is usually taken either that the last words be Greek, or that the last word but one be long, which, because it has two ictuses, has that on the last syllable weaker: *A'mphion Dircæus in A'ctæo—Aracyntho*
Lámentis gemituque et fémineo—ululatu.
A'mbrosiæ succos et odóriferam panaceam.

For the same reason, because the force of the numbers ought to be diminished in the end of the verse, long words in that part are not so elegant; as in Lucret. iii, 71.

Conduplicant avidi, cædem cædi accumulantes.

§ 323. The measure has been discussed in Diss. de Ætate Orph. Arg. and by Spitzner in his book on the Heroic Verse of the Greeks. The grammarians mention various species of irregular verses, *ἀκεφάλους*, *λαγαροὺς*, *μειούρους*, *δολιχοούρους* or *μακροσκελεῖς*, *προκεφάλους*, *προκοιλίους*. See Athenæus xiv. p. 620. c. and the scholiasts of Hephæstion. These are all nothing but fictions devised through ignorance of prosody.

§ 324. The same may be said of what may appear to be an anapæst or proceleusmatic instead of a spondee or a dactyl; which by contraction is to be changed into a spondee or dactyl:

Βορέης καὶ Ζέφυρος, τώ τε Θρῄκηθεν ἄητον.
νέα μέν μοι κατέαξε Ποσειδάων ἐνοσίχθων.
πλέονές κεν μνηστῆρες ἐν ὑμετέροισι δόμοισιν.
ἔκ δὲ στέατος ἔνεικε μέγαν τρόχον ἔνδον ἐόντος.

Iliad *ι*, 5. *ψ*, 195. Od. *ι*, 283. *σ*, 246. *φ*, 178. 183. Ennius however has admitted both a proceleusmatic and an anapæst in the first foot in these verses, p. 135. 159. ed. Hessel.

Capitibus nutantis pinus rectosque cupressos.
Melanurum, turdum, merulamque, umbramque marinam.

§ 325. Homer has allowed himself a trochee for a spondee in some few passages, and that in the first and fourth feet. Od. *κ*, 493. *μ*, 267. Hymn. Apoll. 373.

μάντιος ἀλαοῦ.
Πύθιον καλέουσιν ἐπώνυμον.

Iliad *β*, 731. *ο*, 554.

τῶν αὖθ' ἡγείσθην Ἀσκληπιοῦ δύο παῖδε.
ἐντρέπεται φίλον ἦτορ, ἀνεψιοῦ κταμένοιο.

Although indeed, as some pronounced *Ἀσκληπίου*, the measure in this latter instance might be justified by the accent. See Elem. D. M.

p. 56. Other examples, which may be referred hither, may be seen in § 71. 83. and 317.

§ 326. The fifth foot is generally a dactyl. In Latin poetry when it is made a spondee, this is done usually with some expression of gravity. Virg. Ecl. iv, 49. Propert. ii, 14, 49.

Cara deum soboles, magnum Jovis incrementum.
Sunt apud infernos tot millia formosarum.

No one of the Latin poets was so much delighted with this termination as Catullus. And for the most part they take care that a word of four syllables may end the verse. Why a word of three syllables was less approved may appear from § 322. The following verses, therefore, of Catullus lxvi, 57. and Virgil Æn. vii, 634.

Ipsa suum Zephyritis eo famulum legarat.
Aut levis ocreas lento ducunt argento.

are less elegant than these of the same poets, Georg. iii, 276. Æn. viii, 679. Epithal. Pel. et Thet. 44. 96. 298.

Saxa per et scopulos et depressas convallis.
Cum populo, patribusque, penatibus et magnis dis.
Regia, fulgenti splendent auro atque argento.
Egressus curvis e littoribus Piræi.
Cum thiaso Satyrorum et Nysigenis Silenis.

In which the harshness of the ictus on the last syllable of the preceding word is avoided—by the length of that word, or by the insertion of shorter words.

§ 327. The later poets, both Greek and Roman, took care not to construct verses of spondees only. Whence Albinus ap. Maxim. Victorin. p. 1959. says,

Vilem spondeo totum concludere versum.

Homer however has many such:

Ἀτρείδης· τὼ δ' αὖτ' ἐκ δίφρου γονυαζέσθην.

See Iliad λ, 130. ψ, 221. Od. ο, 33. φ, 15. χ, 175. 192. Ion of Chios in Brunck, Anal. t. i. p. 162. fr. ii, 5. Ennius:

Olli respondet rex Albai longai:

and he has many other such. Lucret. vi, 1133. Catull. cxvi, 3. Those verses too are unfrequent, which have a few dactyls in their commencement, and afterwards end in spondees. Catullus lxviii, 87. Virg. Georg. iii, 276.

Nam tum Helenæ raptu primores Argivorum.
Saxa per et scopulos et depressas convallis.

§ 328. Since a pause is made at the end of every verse, the poets preferred those forms of words which might end a verse with a long syllable to those which would end it with a short one. On that account they both added the paragogic ν, and chose to put εἶναι, αἰεὶ, in the end of a verse rather than ἔμμεν, αἰέν. See de Emend. Rat. Gr. Gramm. p. 22. sq. and præfat. ad Orph. p. 9.

§ 329. The Greeks always end a heroic verse with a whole word. Whence many words are curtailed in ancient poetry, as ἦλ, δῶ, κρῖ, on which see Strabo viii. p. 364. (560.) But grammarians, in Iliad θ, 206. ξ, 265. ω, 331. have given εὐρύοπα Ζῆν', which some write most improperly with the last letter added to the following verse. For

since elision does not hinder cæsura either among the Greeks or among the Romans, it is plain that a syllable elided must be assigned to a preceding verse or member. From Eustathius p. 984. init. it may be inferred that there were some who wrote *Ζῆν*, as a monosyllable, in Homer. And they did rightly. Virgil, who affected the praise of recondite and curious learning, followed the others: Georg. i, 295.

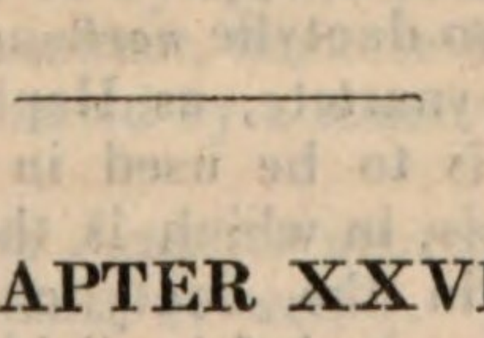
Aut dulcis musti Volcano decoquit humorem,
Et foliis undam tepidi despumat aheni.

See ii, 69. 344. iii, 242. 449. and Macrob. v, 14.

§ 330. Among the useless subtilties of grammarians may be reckoned the verse which they call *κατ' ἐνόπλιον*, formed by a repetition of two dactyls and a spondee, as Iliad *α*, 357.

ὣς φάτο δακρυχέων, τοῦ δ' ἔκλυε πότνια μήτηρ.

The metre *κατ' ἐνόπλιον*, (on which see the schol. of Hephæstion p. 91. (178.) Eustath. p. 1899, 60. the schol. of Aristoph. Nub. 651. and Hermann's note there; also Plato de Rep. iii. p. 400. B. and his schol. p. 155. Elem. D. M. p. 352.) appears to have had the following forms:



§ 331. There is another verse called by grammarians *λογοειδὴς* or *πολιτικὸς*, and approaching to prose: Il. λ, 679.

ἵππους δὲ ξανθὰς ἑκατὸν καὶ πεντήκοντα.

And in truth there is a certain species of heroic verse, in which, without any regard to grandeur or gravity, no care is taken but to prevent the numbers from being wholly rude and inept. It was employed by those who wished to include in some sort of metre subjects of a light character and little above prose, as by Archestratus, whose poem Athenæus very often quotes, and by Horace in his Epistles, and still more in his Satires or Sermones. See Morgenstern. Diss. de Satiræ atque Epistolæ Horatianæ Discrimine, p. 28. sqq.

CHAPTER XXVI.

OF THE ΜΕΙΟΥΡΟΣ HEXAMETER.

§ 332. A verse is called by metricians *μείουρος*, when its last foot is a pyrrhic or iambus, such as they say this is, Il. *μ*, 208.

Τρῶες δ' ἐρρίγησαν, ὅπως ἴδον αἰόλον ὄφιν.

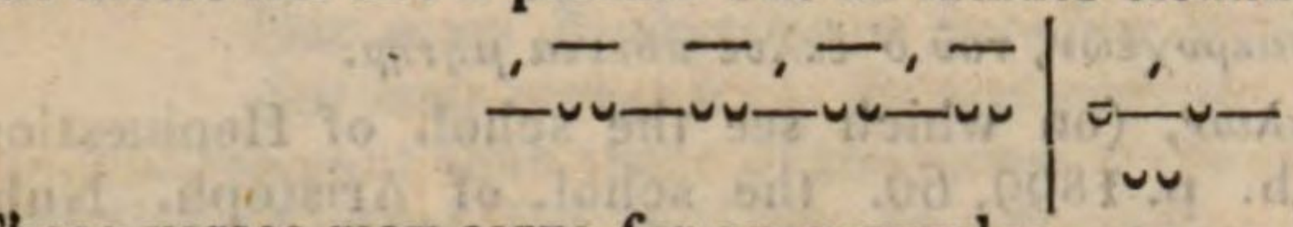
But in that verse we must pronounce *ὄπφιν*, as some of the ancients have already warned us.

§ 333. Verses, however, which are really *μείουροι*, have been com-

posed by some. Terentianus Maurus p. 2425. of Livius Andronicus's Ino:

Præmisso heroo subjungit namque μελοῦρον,
Hymnum quando chorus festo canit ore Triviæ:
Et jam purpureo suras include cothurno,
Balteus et revocet volucres in pectore sinus.
Pressaque jam gravida crepitent tibi terga pharetra:
Dirige odoris equos ad certa cubilia canes.

These verses are not Livius Andronicus's. Lucian has used this metre in his Tragopodagra v. 312. seq. and since he puts a spondee in the fifth place v. 314. 321. and an iambus v. 323. it is evident that this metre has not a pæonic but an iambic termination:



These verses may serve for an example:

οὔτε Διὸς βρονταῖς Σαλμωνέος ἤρισε βία.
οὐκ ἐρίσας ἐχάρη Φοίβῳ σάτυρος Μαρσύας.
ἤπιον, ὦ πάνδημε, φέροις ἄλγημα, Ποδάγρα,
κοῦφον, ἑλαφρὸν, ἄδριμυ, βραχυβλαβὲς, ἀνώδυνον.

This metre is on the whole inelegant, but rather less so when the cæsura is made at the end of the fourth foot.

CHAPTER XXVII.

OF THE ELEGIAC PENTAMETER.

§ 334. Some have thought the *elegiac pentameter* is composed of two dactyls, a spondee, and two anapæsts. See Quintilian ix, 4, 98. Terentian. Maur. p. 2421. Schol. Hephæst. p. 94. (168.) The cæsura, which must be inviolably in the third arsis, removes all doubt that the account of it approved by Hephæstion is the only true one, namely, that two dactylic *πενθημιμερῆ* are conjoined in this verse. But it is not asynartete, as Hephæstion would have it: at least if that appellation is to be used in the sense assigned to it in § 42. For the third arsis, in which is the cæsura, neither admits a hiatus, except such as in the dactylic poetry of the Greeks is accounted no hiatus, nor a doubtful syllable; so that it happens very seldom indeed that a short syllable in that place is made long by virtue of the cæsura and arsis. See Diss. de Ætate Orph. Argon. Jacobs in Act. Monacens. vol. i. Fasc. ii. and iii. and in præf. ad Anthol. and addend. to it; and Friedemann. in Diss. de Media Syllaba Pentametri Græcorum Elegiaci.

§ 335. Nothing but the necessity of a proper name, and that too a compound one, can excuse neglect of the cæsura. Scarcely any other example is now extant than that of Callimachus fr. 192.

ἱερὰ νῦν δὲ Διοσκουρίδεω γενεή.

Elision neither with the Greeks nor with the Romans obstructs the cæsura. Meleager xii, 4.

τὸν τριπάνουργον Ἔρωτ' ἔπλασεν ἐν κραδίᾳ.

Catull. lxviii, 82.

Quam veniens una atque altera rursus hiems.

See v, 90. also: and lxxv, 8. xc, 4.

§ 336. Spondees are admitted in the first part, but not in the second; because the numbers at their conclusion ought to run more freely and easily, instead of being retarded by the sluggishness of spondees.

§ 337. A verse of which every foot is a separate word is inelegant. Theogn. 448. Catull. lxxvi, 8.

οὕτως, ὥσπερ νῦν, οὐδενὸς ἄξιος εἶ.

Aut facere, hæc a te dictaque factaque sunt.

§ 338. The first part of the verse is more elegant when a dactyl precedes a spondee, than when a spondee precedes a dactyl:

Vix Priamus tanti totaque Troja fuit.
Res est solliciti plena timoris amor.

§ 339. In this verse the Romans surpassed the Greeks in elegance, chiefly by apt disposition of words, especially in the latter part. Of all verses one terminated by a trisyllable is the least approved: Catull. lxviii, 98.

Nec prope cognatos compositum cineres.

One terminated by a word of four or five syllables is esteemed better, but not the best. Ib. v. 18. 66.

Quæ dulcem curis miscet amaritiem.
Tale fuit nobis Manlius auxilium.

But if the word be Greek, it is approved, as in Propertius often. The best verse is one ending in a word of two syllables, the feet ending in the middle of words:

Res est solliciti plena timoris amor.
Ut reor a facie, Calliopea fuit.

The following is therefore less elegant:

Vix Priamus tanti totaque Troja fuit.

§ 340. If the last syllable be by nature short, they take care that it may be terminated by a consonant, because by that means it is more easily lengthened. If terminated by a short vowel, it is not elegant. Catull. lxvii, 2.

Salve, teque bona Juppiter auctet ope.

See v. 6. 10. lxviii, 70. lxxx, 2. xci, 1. Tibull. i, 3, 92. 5, 66. 8, 48. 9, 78. or

Scitis et in quo me corruerit genere.

Catull. lxviii, 52. See lxxxviii, 8. cvi, 2. cx, 6. Tibull. i, 10, 14. Propert. i, 16, 30.

§ 341. This verse is customarily subjoined to the heroic hexameter: thus making the most ancient kind of strophes; having the name of *elegies*. It has been once used in tragedy, by Eurip. Androm. 103. sqq.

§ 342. On account of the equality of its members, the elegiac

pentameter cannot well be often repeated alone. Nor has it been so repeated, except in the epigr. 4 of Philip of Thessalonica in Brunck's Anal. t. ii. p. 212. and by Virgil in that sportive effusion, *sic vos non vobis*.

CHAPTER XXVIII.

OF ÆOLIC VERSES.

§ 343. *Æolic* verses, according to the metricians, are composed of pure dactyls, except the catalexis, but the first foot is any disyllabic one whatever. From which it appears that they are dactylic verses with a base. The scholiast of Hephæstion p. 90. (177.) admits spondees too instead of dactyls. These verses are apparently to be divided into two kinds; the one used by the Doric poets, whom the Attic dramatic poets followed, and the other by the Æolian lyric poets. The Doric poesy excludes a pyrrhic from the base, admitting only an iambus, trochee, or spondee, and after the base allowing a place to spondees also instead of dactyls. The Æolians put a pyrrhic also in the base; the rest of the feet they appear to have kept pure dactyls. See Theocrit. xxix. Bentley, on the Epigr. on Pasiphaë written in the Horatian metres, deceived by the ancient metricians, reprehends these poets without reason.

§ 344. Hephæstion mentions the following kinds of Æolic verses: the *trimeter*, (which may be termed more properly the dimeter,) *catalectic on two syllables:*

θυρωρῷ πόδες ἑπτορόγγυιοι,
τὰ δὲ σάμβαλα πεντεβόεια·
πίσυγγοι δὲ δέκ' ἐξεπόνασαν.

§ 345. The *tetrameter* (now properly trimeter) *acatalectic*. Sappho:

ἔρος δ' αὖτέ μ' ὁ λυσιμελὴς δονεῖ,
γλυκύπικρον ἀμάχανον ὄρπετον·
Ἀτθὶ, σοὶ δ' ἐμέθεν μὲν ἀπήχθετο
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν ποτῇ.

Alcæus ap. Schol. Plat. p. 51.

οἶνος, ὦ φίλε παῖ, καὶ ἀλάθεα.

§ 346. The *pentameter* (more properly tetrameter) *catalectic on two syllables:*

τέῳ σ', ὦ φίλε γαμβρὲ, καλῶς ἐϊκάσδω;
ὄρπακι βραδινῷ σε μάλιστ' ἐϊκάσδω.

§ 347. The *pentameter* (more properly tetrameter) *acatalectic*. Sappho: *ἠράμαν μὲν ἐγὼ σέθεν, Ἀτθὶ, πάλαι πόκα.*

Alcæus ap. Aristoph. Vesp. 1232. Theocrit. carm. xxix.

§ 348. The *hexameter* (more properly pentameter) *catalectic on two syllables;* which the ancient metricians call *ἔπος Αἰολικόν*:

κέλομαί τινα τὸν χαρίεντα Μείωνα καλέσσαι,
εἰ χρὴ συμποσίας ἐπ' ὄνασιν ἐμοὶ γεγενῆσθαι.

§ 349. Æschylus in Pers. v. 866. sqq. has many verses of this kind, and some of them very long, but admitting spondees too after the Doric manner. On which see Elem. D. M. p. 363. sqq.

CHAPTER XXIX.

OF LOGAŒDIC DACTYLICS.

§ 350. The term *logaœdic* was applied to such verses, as, on account of the conjunction of dactylic and trochaic numbers, appeared to hold a middle station between song and common speech. Since in this kind of metre dactyls and trochees are joined in one periodic order, it is fit that the dactyls should be kept pure.

§ 351. The verses are for the most part terminated by two trochees; as the Alcaic verse in Hephæstion:

καί τις ἐπ' ἐσχατιαῖσιν οἰκεῖς,

and the Praxillean,

ὦ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα,
παρθένε τὰν κεφαλὰν, τὰ δ' ἔνερθε νύμφα.

§ 352. Many logaœdic forms are met with. Æschylus in Prom. 165. has constructed the numbers of a trochaic hypercatalectic monometer, and logaœdic, comprising seven dactyls and two spondees. The shortest form is in Pindar Ol. i.

ἐξαπατῶντι μῦθοι.

§ 353. The following end in an arsis. Pind. Nem. vi. epod. 4.

ἔρνεα πρῶτος ἀπ' Ἀλφεοῦ.

Soph. El. 1414.

μοῖρα καθαμερία φθίνει, φθίνει.

§ 354. And the following in three trochees. Soph. Œd. C. 119.

ἐκτόπιος συθεὶς ὁ πάντων.

Electr. 1413. *ὦ πόλις, ὦ γενεὰ τάλαινα, νῦν σε.*

§ 355. Verses may often appear to be logaœdic, which in reality have other numbers, chiefly antispastic and choriambic, especially in the dramatic poets. These discover themselves both by measures in the antistrophe foreign from logaœdic numbers, and by an association with other numbers, which shows that they are to be reckoned among these rather than among logaœdic. This usually takes place in the following forms chiefly:

§ 356. A base too is set before logaœdic numbers. Of which kind are the *Glyconean* and *Pherecratean*, see Book iii. Another very noted verse is the *Phalæcean hendecasyllable*, improperly referred by metricians to antispasti. It has these numbers:

˘ ˘ ˘
˘ ˘ – ˘ – ˘ – ˘ – ˘

Pind. Ol. xiv. *αἵ τε ναίετε καλλίπωλον ἕδραν.*

I do not remember to have met with a pyrrhic in the base. The other feet are kept pure. In the lv. poem only of Catullus a spondee is now and then put for a dactyl, with a great loss of elegance.

O'ramús si forte non molestum est.

§ 357. This verse frequently occurs in the tragedians:

δηξίθυμον ἔρωτος ἄνθος.

Æsch. Agam. 752. Which, when it has an iambus or spondee in the beginning, is sometimes not logaœdic, but of these numbers,

˘ – – ˘ | ˘ – ˘ – ˘

Æsch. Ag. 749. 762.

ἀκασκαῖον ἄγαλμα πλούτου
τεκνοῦσθαι, μηδ' ἄπαιδα θνήσκειν.

§ 358. This in Pindar Isthm. vii. epod. 1. is longer by one syllable: *μυρίων ἑτάρων ἐς Ἄργος ἵππιον.*

CHAPTER XXX.

OF ANAPÆSTIC VERSES.

§ 359. There are two kinds of *anapæstic* verses; one, which proceeding by dipodiæ, has the full measure of the arsis, whence it admits a spondee, dactyl, proceleusmatic, in this form,

– | ˘ – | –
˘˘ | – ˘˘ | –
˘˘ ˘˘

The other, of the anapæstics called *cyclii*, which consists of longer orders, and has an irrational [disproportionate] arsis; whence both a resolution of the arsis is excluded, except perhaps in a proper name, and a dactyl is not admitted for an anapæst. See Dionys. Hal. de Comp. Verb. p. 226.

§ 360. Of those which proceed by dipodiæ, the *acatalectic monometer* is one that is often met with:

κατὰ γᾶν οἰκεῖν.

Æsch. Eum. 841. 844. 846. It is frequent in systems of dimeters, where it is usually called an *anapæstic base*. Synesius has written three hymns in this metre, allowing himself even a tribrach and a trochee in the second foot, because, contrary to the custom of the ancients, he considered the last syllable as doubtful.

§ 361. Hephæstion informs us that Simmias wrote a whole poem in the *catalectic trimeter:*

Ἰστία ἁγνὰ, ἀπ' ἐϋξείνων μέσα τοίχων.

§ 362. Servius in Centimetr. enumerates many forms of anapæstic verses. See Gaisf. ad Heph. p. 290. sq.

CHAPTER XXXI.

OF ANAPÆSTIC DIMETERS.

§ 363. The continuation of the same numbers through systems is, not only in all numbers, but especially in the anapæstic, peculiar to the dramatic poets. These anapæstic systems are sometimes antistrophic, sometimes not, written sometimes in the Doric dialect, sometimes in the common, and at others in both promiscuously. Some systems are legitimate, which are concluded with a catalectic verse called *paræmiacus;* others not legitimate, whose conformation is more lax: and these are for the most part written in the Doric dialect.

§ 364. In legitimate systems the unbroken connexion of the numbers, and the exclusion of a doubtful syllable from the end of the verses, was first observed by Bentley in his Epist. to Mill. and Diss. on Phalaris. Porson afterwards treated of the other particulars in his Pref. to Hec. p. 45. and following. Although a hiatus, and a short syllable, ending however in a consonant, is sometimes found admitted in the end of a verse, where either the person is changed, or the sentence is ended. See Soph. Œd. C. 139. 143. 170. 173. Eurip. Hec. 82. Æsch. Agam. 803. And a hiatus is equally excused in exclamation and allocution. Æsch. Ag. 1546.

ἰὼ γᾶ, γᾶ, εἴθε μ' ἐδέξω.

Soph. Œd. C. 180.

ἄγε νῦν σύ με, παῖ,
ἵν' ἂν εὐσεβίας ἐπιβαίνοντες.

But it is no where allowed to put a Cretic in the end of a verse.

§ 365. That hiatus which is made by a long vowel or diphthong shortened before a vowel may be met with pretty often. Æsch. Pers. 39. 542.

καὶ ἑλειοβάται ναῶν ἐρέται.
ποθέουσαι ἰδεῖν ἀρτιζυγίαν.

And in a dactyl having the place of an anapæst, v. 61. and in Eurip. Hec. 125.

οἴχεται ἀνδρῶν.
τὼ Θησείδα δ' ὄξω Ἀθηνῶν.

See Seidl. de Verss. Dochm. p. 96.

§ 366. The paræmiacus has no cæsura, but the acatalectic dimeters have the legitimate one in the second arsis:

Τελαμώνιε παῖ, τῆς ἀμφιρύτου.

The cæsura however is often made in the short syllable which follows this arsis. Æsch. Ag. 52.

πτερύγων ἐρετμοῖσιν ἐρεσσομένη.

Examples have been collected by Gaisford on Hephæstion, p. 279. Neither of these cæsuras is thought to be altogether neglected when made in the commissure of a compound word. Æsch. Prom. 172. Aristoph. Thesm. 52.

καί μ' οὔτε μελι-γλώσσοις πειθοῦς.
μέλλει γὰρ ὁ καλλι-επὴς Ἀγαθών.

But such instances are uncommon. By the comedians however the cæsura appears to be sometimes neglected: Aristoph. Pac. 1002. Av. 523.

δούλοισι χλανισκιδίων μικρῶν.
νῦν δ' ἀνδράποδ', ἡλιθίους, Μανᾶς.

§ 367. It happens very rarely indeed that a word is made reach beyond a verse by one short syllable. Aristoph. Vesp. 750.

ἵν' ὁ κήρυξ, φησί· τίς ἀψήφι-
στος; ἀνιστάσθω.

For in this instance, even if one makes the first verse a monometer, still the same division of a word must be admitted:

ἵν' ὁ κήρυξ φη-
σί· τίς ἀψήφιστος; ἀνιστάσθω.

For the most part, especially among the tragedians, this division is avoided by making a monometer, as in the Agam. 1564.

ἀλλ' Ἰφιγένειά νιν ἀσπασίως
θυγάτηρ, ὡς χρὴ,
πατέρ' ἀντιάσασα προς ὠκύπορον.

And where the poetry is antistrophic, the antistrophes everywhere favor such a division, which, the sense requiring it, is often so to be made, that there may be many monometers in one system. See on Aristoph. Nub. 1012.

§ 368. Among the tragedians a proceleusmatic for an anapæst is not met with in legitimate systems: and very seldom in the comedians. Aristoph. Nub. 916.

διὰ σὲ δὲ φοιτᾶν.

§ 369. In the legitimate systems of the tragedians a dactyl never precedes an anapæst in the same dipodia; and seldom in those of the comedians. Aristoph. Pac. 168.

καὶ μύρον ἐπιχεῖς; ὡς ἦν τι πλεόν.

See Ephippus ap. Athen. vii. p. 322. E. But in the tragedians an anapæst rightly follows a dipodia ending in a dactyl. Eurip. El. 1319.

θάρσει, Παλλάδος ὁσίαν ἥξεις.

especially when the dactyl concludes a verse, as ib. 1322.

σύγγονε φίλτατε·
διὰ γὰρ Ξευγνῦσ' ἡμᾶς πατρῴων.

See Æsch. S. ad Th. 833. 873.

§ 370. Dactyls, even following one another, are very frequently substituted for anapæsts. Æschylus, Agam. 1561. has five; Euripides Hippol. 1361. seven. In reciting such verses it is necessary to beware lest by giving the ictus to the first syllable of a dactyl instead of the second, which ought to have it, one convert them into

dactylic: *πρόσφορά μ' αἴρετε, σύντονα δ' ἔλκετε*
τὸν κακοδαίμονα καὶ κατάρατον.

§ 371. The *paræmiacus*, which closes legitimate systems, has the same feet as the end of a heroic verse; the third foot being seldom a spondee: Æsch. Pers. 52.

ἵππων τ' ἐλατὴρ Σωσθάνης.

See Agam. 374. Suppl. 8. The first foot however is often a dactyl. Æsch. Choëph. 377.

παισὶ δὲ μᾶλλον γεγένηται.

§ 372. It is fit that a sentence should be finished with a paræmiacus, even if another anapæstic system follows afterwards. Nor is it necessary that there should be a full stop after the paræmiac verse, for sometimes even a comma is sufficient, as in the Agam. 65.

διακναιομένης τ' ἐν προτελείοις
κάμακος θήσων Δαναοῖσιν,
Τρωσί θ' ὁμοίως.

On which see Elem. D. M. p. 379. Sometimes, but seldom, there is no stop at all after the paræmiacus; the new system however commences with the mention of something new, and distinct from what precedes. As in the Suppl. of Æschylus 5. which passage is treated of in Elem. D. M. p. 379.

§ 373. When these systems are antistrophic, foot does not answer to foot, but yet the division of the metres is usually alike. See § 367. The shortest systems appear to consist of one dimeter and a paræmiac. Thus in the Agam. 1501. and Eumen. at v. 307.

§ 374. The *systems not legitimate* differ from the legitimate systems in degrees; so that they sometimes appear very like the latter, sometimes very unlike. They differ in *measure;* for they not only admit a proceleusmatic, but have sometimes nearly whole verses constructed of proceleusmatics: in other places the verses consist almost wholly of spondees: in the *cæsura;* which is not only allowed to be neglected, but is often neglected on purpose: in *continuity;* for they are sometimes either connected with other numbers, or are interrupted by others; and not even the anapæstic verses themselves are joined with such strictness as the legitimate ones: in *the use of the paræmiac;* for it may even begin a system, and many of those verses are often put in uninterrupted succession: lastly in the *catalexis;* for they have no certain manner of conclusion, but are terminated sometimes by one paræmiac, sometimes by more, at other times by none, and at others even by different numbers.

§ 375. The following may serve for an example of systems not legitimate, but yet differing little from legitimate. Soph. Antig. 929. where the first system contains a strophe, antistrophe, and epode.

X. *ἔτι τῶν αὐτῶν ἀνέμων ῥιπαὶ* στρ.
τήνδε γ' ἔχουσιν.
ΚΡ. *τοίγαρ τούτων τοῖσιν ἄγουσιν*
κλαύμαθ' ὑπάρξει βραδυτῆτος ὕπερ.
X. *οἴμοι, θανάτου τοῦτ' ἐγγυτάτω* ἀντ.
τοὔπος ἀφῖκται.

ΚΡ. θαρσεῖν οὐδὲν παραμυθοῦμαι,
μὴ οὐ τάδε ταύτῃ κατακυροῦσθαι.
ΑΝΤ. ὦ γῆς Θήβης ἄστυ πατρῷον, ἐπῳδ.
θεοί τε πατρογενεῖς,
ἄγομαι δὴ, κοὐκ ἔτι μέλλω.
λεύσσετε, Θήβης οἱ κοιρανίδαι,
τὴν βασιλίδα τὴν μούνην λοιπὴν,
οἷα πρὸς οἵων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

See Eurip. Hec. 59—99. ed. Pors. where some different verses are intermingled. Those anapæsts are ended by a verse without a cæsura, and a parœmiac having a dactyl in the second foot:

ἀπ' ἐμᾶς οὖν, ἀπ' ἐμᾶς τόδε παιδὸς
πέμψατε, δαίμονες, ἱκετεύω.

§ 376. We give this example of a freer system. Hec. 156.

οἳ 'γὼ μελέα, τί ποτ' ἀπύσω;
ποίαν ἀχώ; ποῖον ὀδυρμόν;
δειλαία δειλαίου γήρως,
δουλείας τᾶς οὐ τλατᾶς,
τᾶς οὐ φερτᾶς. ὤ μοί μοι.
τίς ἀμύνει μοι; ποία γενεά;
ποία δὲ πόλις; φροῦδος πρέσβυς,
φροῦδοι παῖδες.
ποίαν, ἢ ταύταν, ἢ κείναν
στείχω; ποῖ δ' ἥσω; ποῦ τις θεῶν
ἐπαρωγός; ἰὼ κάκ' ἐνεγκοῦσαι
Τρῳάδες, ὦ κάκ' ἐνεγκοῦσαι
πήματ', ἀπωλέσατ', ὠλέσατ'· οὐκέτι μοι βίος
ἀγαστὸς ἐν φάει.
ὦ τλάμων, ἄγησαί μοι, ποὺς,
ἄγησαι τᾷ γηραίᾳ
πρὸς τάνδ' αὐλάν· ὦ τέκνον, ὦ παῖ
δυστανοτάτας ματέρος, ἔξελ'
οἴκων· ἄϊε ματέρος αὐδάν.

Of these verses the twelfth, the thirteenth, and the nineteenth, are dactylic, the fourteenth iambic.

§ 377. Aristoph. Av. 328. furnishes an example of a system in which resolutions are frequent:

προδεδόμεθ', ἀνόσιά τ'
ἐπάθομεν· ὃς γὰρ φίλος ἦν, ὁμότροφά θ'
ἡμῖν ἐνέμετο πεδία παρ' ἡμῖν,
παρέβη μὲν θεσμοὺς ἀρχαίους,
παρέβη δ' ὅρκους ὀρνίθων.

On the antistrophe of these see Elem. D. M. p. 384.

§ 378. We are told by Hephæstion, that the dimeter having the elevations resolved was by some called the *Aristophanean proceleusmatic tetrameter;* but by the better skilled, anapæstic:

τίς ὄρεα βαθύκομα ταδ' ἐπέσυτο βροτῶν;

§ 379. Those *spondiac* verses, among which several successive ca-

talectic verses are often inserted, are, as being grave and suited to sorrow, employed principally by the tragedians, and for the most part as antistrophic. Neglect of the cæsura is peculiar to these. Although those catalectic or parœmiac verses have the last syllable doubtful, yet it is commonly contrived that it may be long, as appearing more suitable to the general nature of these verses. Examples of them are in the Pers. 925. Hecub. (see § 376.) Troad. Iphig. Taur. Ion, and elsewhere: also in Aristoph. Ran. 372. ss. Av. 1058. ss. Pac. 433. s. 464. ss. In these parœmiac spondiacs Synesius wrote his fifth hymn.

§ 380. If ever a hypercatalectic monometer occurs joined with these verses, it appears more probable that it is a dochmiac: as in the Hecub. 193. 196. ed. Pors.

Πηλείδα, γέννα.
μάννσον, μᾶτερ.

§ 381. Bentley in his Epist. to Mill. p. 474. ed. Lips. has shown that the ancient Roman tragedians constructed legitimate systems with the same continuity of numbers, as the Greeks. Attius in Philoctet.

Hei quís salsis fluctíbus mandet
Me ex súblimi vertíce saxi?
Jamjam ábsumor: confícit animum
Vis vólneris, ulceris æ'stus.

Plautus also has used this species, but with less elegance, for he not only admits frequent resolutions, but hesitates not to resolve the last arsis in the parœmiac verse itself, as in the Stich. i, 1. on which scene see Elem. D. M. p. 591. and following.

Placet: táceo: at memineris fácito.

He appears too to have intermixed verses of this sort with other metres. See Elem. D. M. as above. In the tragedies ascribed to Seneca, systems of anapæstic dimeters often occur, but without the parœmiac; a circumstance which shows the egregious ignorance of those poets.

§ 382. Plautus has used spondiac anapæsts also in Stich. ii, 1, 37.

Aperíte atque approperáte, fores
Facite út pateant, removéte moram.
Nimis hæ'c res sine curá geritur:
Vide quám dudum hic adsto ét pulto.
Somnóne operam datis? éxperiar,
Fores, án cubiti, an pedes plús valeant.
Nimis véllem hæ fores herum fúgissent,
Ea caússa ut haberent málum magnum.
Defessus sum pultándo.
Nunc hóc postremum est vóbis.
G. *Ibo átque hunc compellábo.*
Salvós sis. D. *Et tu sálve.*
G. *Jam tú piscator fáctu's?*
D. *Quam prídem non edísti?*
G. *Unde ís? quid fers? quid féstinas?*
D. *Tua quód nil reffert, né cures.*

G. *Quid tam íracundu's?* D. *Si ín te*
Pudor ássit, non me appélles.
G. *Possúm scire ex te vérum?*
D. *Potes: hódie non cœnábis.*

CHAPTER XXXII.

OF ANAPÆSTIC TETRAMETERS.

§ 383. Two *tetrameters* were in use; the *acatalectic*, which appears to have been employed by the Romans only, and the *catalectic*, peculiar to comedy, and employed by both Greeks and Romans. Porson, in his Pref. to the Hec. p. 46. sq. has accurately treated of the *catalectic*, which is called *Aristophanean*, although not invented by Aristophanes. This verse consists of an acatalectic dimeter and parœmiac, with the cæsura at the end of the fourth foot, and for the most part an incisure at the end of the second foot also, a proceleusmatic too being every where avoided.

§ 384. Although care is taken to have the cæsura at the end of the fourth foot, yet sometimes, but very rarely, it seems to have been made in the short syllable immediately following, as in the dimeter: see § 366. Aristoph. Av. 600.

τῶν ἀργυρίων· οὗτοι γὰρ ἴσασι· λέγουσι δέ τοι τάδε πάντες.

§ 385. The cæsura at the end of the second foot is often neglected; but then, for the most part, the incisure is made in the following short syllable; so that indeed the cæsura is rather changed than neglected. As in the Plut. 570.

ἐπιβουλεύουσί τε τῷ πλήθει.

But there is often a neglect in reality of the cæsura at the second foot, requiring however an arrangement not inelegant of the words, as it is when the second foot is a dactyl, and a word is terminated in a long anacrusis of the third foot: as in Eq. 508. Vesp. 684.

ἠνάγκαζεν ἔπη λέξοντας.
σοὶ δ' ἤν τίς γε διδῷ τρεῖς ὀβόλους.

Where we should read:

ἠνάγκαζεν λέξοντας ἔπη.
σοὶ δ' ἤν τις δῷ τοὺς τρεῖς ὀβόλους.

Nor is a verse elegant, whose fourth foot ends in a monosyllable: although some examples occur: as in Eq. 525.

ἐξεβλήθη πρεσβύτης ὤν.

On all these matters see Elem. D. M. p. 399. sqq.

§ 386. In these verses a proceleusmatic is not found put for an anapæst, nor a dactyl followed by an anapæst, unless the dactyl has the fourth place. This is extremely rare, and yet it can no more be reprehended than the same junction of a dactyl and anapæst in dimeters; of which above, § 369. Aristoph. Vesp. 397.

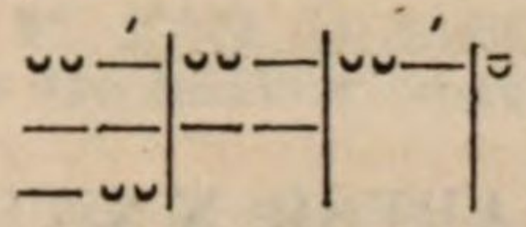
αὐτὸν δήσας, ὦ μιαρώτατε, τί ποιεῖς; οὐ μὴ καταβήσει.

§ 387. In other cases also a dactyl seldom has the fourth place: when it has however, emendation is not, as Porson thought, to be attempted because of the infrequency. Aristoph. Vesp. 350. Nub. 326.

ἔστιν ὀπὴ δῆθ', ἥντιν' ἂν ἔνδοθεν οἷός τ' εἴης διορύξαι.
ὡς οὐ καθορῶ· παρὰ τὴν εἴσοδον· ἤδη νῦν ὡς μόλις αὐτάς.

See Elem. D. M. p. 402. sq.

§ 388. The latter part of this verse has in Aristophanes these measures only:



But Cratinus, and before him Epicharmus, and before Epicharmus too Aristoxenus of Selinus, used a spondiac ending also:

ὡς ἂν μᾶλλον τοῖς πηδαλίοις ἡ ναῦς ἡμῶν πειθάρχῃ.

Which sort of verses were by some called *Laconic*, as Hephæstion tells us, who gives this example:

ἄγετ', ὦ Σπάρτας ἔνοπλοι κοῦροι, ποτὶ τὰν Ἄρεος κίνασιν.

§ 389. This metre admits a hiatus in a long vowel or diphthong made short:

ἢ παρδάλει ἢ λύκῳ ἢ ταύρῳ.

This hiatus in Nub. 977. Vesp. 673. is not elegant:

ἠλείψατο δ' ἂν τοὐμφαλοῦ οὐδείς.
οἱ δὲ ξύμμαχοι ὡς ἤσθηνται.

§ 390. The Roman comedians also used this kind of verses, as appears from Plautus. See Mil. Glor. iv, 2, 20. sqq. in Elem. D. M. p. 405. sqq. And Plautus neither abstained from the proceleusmatic, nor from a spondiac ending, nor hesitated to resolve the last arsis. The following verses from that scene may suffice as an example:

Frustrór: patere atque adstá: tibi ego hanc do operám: properando excrúcior.
Pedeténtim: tu hæc scis: tráctare ita solitú's has hujusmodi mérces.
Age, age, út tibi maxime cóncinnum 'st: nullumést hoc stolidius sáxum.
Redeo ád te: quid me vóluisti? quo pácto hoc dudum accépi,
Istúc fero ego ad te cónsilium: quasi hunc dépereat: teneo ístuc.
Collaúdato formam ét faciem, et virtútes commemoráto.

§ 391. The same poet made *octonarian* verses also, or *acatalectic tetrameters;* as in Aulul. iv. 9.

Perii, ínterii, occidi: quó curram? quo nón curram? tene, téne, quem? quis?
Nescío, nil video, cæcus eo, atque equidém quo—eam aut ubi sim aút qui sim,
Nequeó cum animo certum ínvestigare: óbsecro vos ego, mi aúxilio,
Oro, óbtestor, sitís, et hominem demónstretis qui—eam ábstulerit.

Quid aís tu? tibi credére certum est: nam essé bonum, e voltu cógnosco.
Quid est? quíd ridetis? nóvi omnis: scio fúres esse hic cómpluris,
Qui véstitu et creta óccultant sese átque sedent, quasi sínt frugi.

§ 392. Plautus has associated these verses too with septenarian or catalectic verses, as in Casina ii, 3, 5. Elem. D. M. p. 413. sqq.

CHAPTER XXXIII.

OF CYCLIAN ANAPÆSTS.

§ 393. Those *anapæsts* are called *cyclian*, (as has been shown in § 359.) which have an irrational [disproportionate] arsis. And such neither admit resolutions, except perhaps in proper names, nor proceed by dipodiæ; and therefore are without cæsura also. Of these there are many and various sorts.

§ 394. To these are referred by metricians certain dactylic numbers, which have an iambic anacrusis, and are on that account not properly anapæsts. As this metre of Archilochus:

Ἐρασμονίδη Χαρίλαε.
Δήμητρί τε χεῖρας ἀνασχών.

If Archilochus appears sometimes to have put an anapæst in the beginning of a verse of this kind, a contraction is rather to be made:

ἐρέω, πολὺ φίλταθ' ἑταίρων.
φιλέειν, στυγνόν περ ἐόντα.

Æschylus in Sept. ad Theb. 757. has used this verse, and another shorter by one syllable:

ἐγείνατο μὲν μόρον αὐτῷ
πατροκτόνον Οἰδιπόδαν.

§ 395. The following are true cyclian anapæsts. Æsch. Pers. 954. 958.

Ἰάνων γὰρ ἀπηύρα.
δυσδαίμονά τ' ἀκτάν.

And v. 957. Agam. 110.

νυχίαν πλάκα κερσάμενος.
δίθρονον κράτος, Ἑλλάδος ἵβας.

Aristoph. Av. 1316.

κατέχουσι δ' ἕρωτες ἐμᾶς πόλεως.

which metre has been used by Lucian in Tragopodagra 190 sqq.

§ 396. Aristophanes in Pac. 943. has put a cyclian verse before common anapæsts:

ἐπείγετε νῦν ἐν ὅσῳ
σοβαρὰ θεόθεν κατέχει πολέμου
μετάτροπος αὔρα· νῦν γὰρ δαίμων
φανερῶς εἰς ἀγαθὰ μεταβιβάζει.

CHAPTER XXXIV.

OF LOGAŒDIC ANAPÆSTICS.

§ 397. The *logaœdic anapœsts* also have the irrational [disproportionate] arsis. The most noted of these is the Archebulean verse, in the first foot of which an anapæst, and a spondee, and an iambus are found, as Hephæstion teaches, giving these examples from Callimachus:

ἀγέτω θεός· οὐ γὰρ ἔχω δίχα τῶνδ' ἀείδειν
νύμφα, σὺ μὲν ἀστερίαν ὑφ' ἅμαξαν ἤδη.
φιλωτέρα ἄρτι γὰρ ἁ Σικέλα μὲν Ἔννα.

But it is probable that Callimachus wrote *φιλιωτέρα*, and that the first foot was not any other than an anapæst or a spondee.

§ 398. Aristophanes in Av. 1313. has another sort:

ταχὺ δ' ἂν πολυάνορα τὰν πόλιν.

Which Lucian in Tragodopodagra v. 87. sq. has mixed with the catalectic:

τὰν μὲν Κυπρίαν Ἀφροδίταν,
σταγόνων προπεσοῦσαν ἀπ' αἰθέρος,
ἀνεθρέψατο κόσμιον ἁρμογὰν
ἁλίοις ἐνὶ κύμασι Νηρεύς.

He has once admitted a spondee in the middle of a catalectic, but in a proper name, v. 107.

Μοῖρα Κλωθὼ τότ' ἔλουσεν.

§ 399. In Aristophanes another sort is frequent, comprised in systems: as in Pac. v. 909.

ἦ χρηστὸς ἀνὴρ πολί-
ταις ἐστὶν ἅπασιν ὅσ-
τις γ' ἐστὶ τοιοῦτος.

§ 400. The same poet (ap. Athen. ix. p. 410. B.) has used another verse, whose first part consists perhaps of common anapæsts:

φέρε, παῖ, ταχέως κατὰ χειρὸς ὕδωρ, παράπεμπε τὸ χειρόμακτρον.

§ 401. Many logaœdic verses are found, which, as they have not an iambic anacrusis, are not properly anapæstic. Eurip. Med. 152.

τί σοί ποτε τᾶς ἁπλάστου
κοίτας ἔρος, ὦ ματαία,
σπεύσει θανάτου τελευτάν·
μηδὲν τόδε λίσσου.

Soph. Œd. Col. 669.

ἵκου τὰ κράτιστα γᾶς ἔπαυλα.

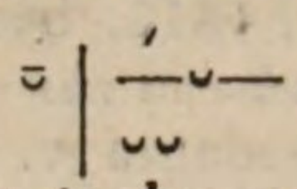
Eurip. Hec. 450.

θοὰς ἀκατοὺς ἐπ' οἶδμα λίμνας.

CHAPTER XXXV.

OF CHORIAMBIC VERSES.

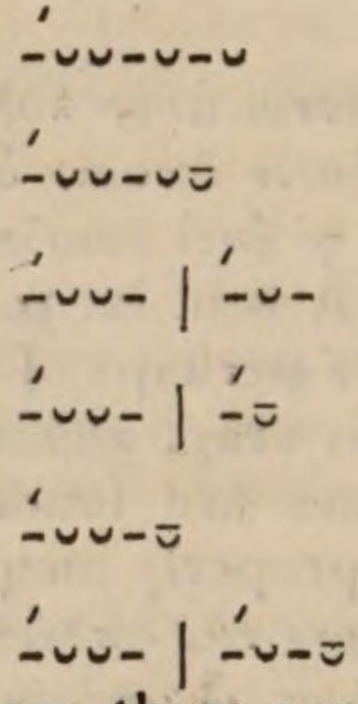
§ 402. The third kind of dactylic numbers is the *choriambic;* which is, for the most part, without resolutions, and admits a Molossus for a choriambus extremely seldom, and among the dramatic poets only. As these numbers are very vehement, the lyric poets of the middle age, and the comedians, substitute for them another sort, alike in movement, but more placid, and equal in measure: i. e. the Cretic with an iambic anacrusis, or an iambic dipodia, if that appellation be preferred. But in this the comedians use a greater license not only in resolving the first arsis, but also in admitting a long syllable in the anacrusis, in this form:



I hold a disyllabic anacrusis to be suspicious. In Aristoph. Lys. 345. the true reading seems to be

σὰς, πολιοῦχ', ἔσχον ἕδρας.

§ 403. The *catalexis* is various. The close is made very seldom indeed by the choriambus itself. The most usual catalexis is the logaœdic; next, that which is made on two dactyls: that which is made with a Cretic is more rare; the most rare of all that with a trochee. Sometimes the verses are hypercatalectic, or ended with a ditrochee.



§ 404. Of the first kind are these verses:

οὐκ ἔτος, ὦ γυναῖκες.
δακρυόεσσάν τ' ἐφίλησεν αἰχμάν.
δεῦτέ νυν, ἁβραὶ Χάριτες, καλλικομοί τε Μοῖσαι.

In which kind of verses Hephæstion says that Aristophanes in a certain strain resolved every first arsis:

ἀναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούφαις.

Callimachus composed a whole poem, Branchus, in the pentameter:

δαίμονες εὐυμνότατοι, Φοῖβέ τε καὶ Ζεῦ, διδύμων γενάρχαι.

Philicus of Corcyra boasted of having invented the hexameter;

falsely, since Simmias had already employed it in his *Axe* and *Wings*.

§ 405. Of the third kind (for the second is found principally in those verses which have a base) Hephæstion gives these examples:

ἱστόπονοι μείρακες.
οὐδὲ λεόντων σθένος, οὐδὲ τροφαί.
αἳ Κυθερείας ἐπιπνεῖτ' ὄργια λευκωλένου.

§ 406. Let the following serve as examples of the fourth, fifth, and sixth terminations. Aristoph. Lysistr. 323. Soph. Aj. 226. Æsch. S. ad Th. 741.

τε καὶ Κριτύλλαν περιφυσήτω.
τὰν ὁ μέγας μῦθος ἀέξει.
αὐτοδάϊκτοι θάνωσι.

§ 407. The *catalectic dimeter*, which consists of one logaœdic order, and cannot be reckoned among choriambics, except in that it serves for a catalexis, occurs sometimes among the dramatic poets, repeated in systems, resolutions being rarely admitted. Eurip. Bacch. 105.

ὦ Σεμέλας τροφοὶ Θῆ-
βαι, στεφανοῦσθε κισσῷ.
βρύετε, βρύετε χλοηρᾷ
σμίλακι καλλικάρπῳ.

§ 408. Systems of *acatalectic dimeters* are concluded with this verse. Æsch. S. ad Th. 924.

δαϊόφρων, οὐ φιλογα-
θὴς, ἐτύμως δακρυχέων
ἐκ φρενὸς, ἃ κλαιομένας
μου μινύθει
τοῖνδε δυοῖν ἀνάκτοιν.

Since these dimeters, when the first syllable is cut off, resemble Ionics *à minore*, they may easily be confounded with the latter, especially when verses of both kinds are consociated, as in Soph. Œd. R. 483.

δεινὰ μὲν οὖν, δεινὰ ταράσσει
σοφὸς οἰωνοθέτας, οὔ-
τε δοκοῦντ', οὔτ' ἀποφάσκονθ'·
ὅ τι λέξω δ', ἀπορῶ.

§ 409. Another form of the dimeter consists of a choriambus and diiambus, or the contrary. Aristoph. Nub. 563.

ὑψιμέδοντα μὲν θεῶν
Ζῆνα τύραννον ἐς χορὸν
πρῶτα μέγαν κικλήσκω.
τόν τε μεγασθενῆ τριαί-
νης ταμίαν,
γῆς τε καὶ ἁλμυρᾶς θαλάσ-
σης ἄγριον μοχλευτήν.

This kind is unfrequent among the tragedians. See Æsch. Suppl. 105. The comedians often begin with the diiambus, and that too so that in an antistrophe a diiambus answers to a choriambus. So Vesp. 526.

νῦν δὲ τὸν ἐκ θἠμετέρου
γυμνασίου λέγειν τι δεῖ
καινὸν, ὅπως φανήσει·

to which these answer, v. 631.

οὐπώποθ' οὕτω καθαρῶς
οὐδενὸς ἠκούσαμεν, οὐ-
δὲ ξυνετῶς λέγοντος.

They resolve the first arsis too of the diiambus. Lysistr. 324.

ὑπό τε νόμων ἀργαλέων
ὑπό τε γερόντων ὀλέθρων.

and with a long anacrusis: v. 339.

δεινότατ' ἀπειλοῦντας ἐπῶν.

Nay, even in the catalectic verse they admit an iambic dipodia, answering too to a choriambus; 326. 340.

ὑστερόπους βοηθῶ.
γυναῖκας ἀνθρακεύειν.

§ 410. The later form only of tragedy appears to have used resolutions: as in Bacch. See § 406. and in Iphig. Aul. 1036.

τίς ἄρ' ὑμέναιος διὰ λωτοῦ Λίβυος
μετά τε φιλοχόρου κιθάρας.

The same age of tragedy made a diiambus answer to a choriambus also. Soph. Philoct. 1100. 1121.

τοῦ λῴονος δαίμονος εἴ-
λου τὸ κάκιον ἐλθεῖν.
καὶ γὰρ ἐμοὶ τοῦτο μέλει,
μὴ φιλότητ' ἀπώσῃ.

And v. 1138. and 1161.

μυρί' ἀπ' αἰσχρῶν ἀνατέλ-
λονθ' ὅσ' ἐφ' ἡ-
μῖν κάκ' ἐμήσατ' . . . .
μηκέτι μηδενὸς κρατύ-
νων, ὅσα πέμ-
πει βιόδωρος αἶα.

§ 411. Of the *trimeter* we just now gave an example from the Iphig. in Aul. The tragedians used the *catalectic tetrameter* also, as Eurip. Herc. Fur. 639.

ἃ νεόταν μοι φίλον ἄχθος, τὸ δὲ γῆρας αἰεί.

In this sort Anacreon has put a diiambus in the second place:

ἐκ ποταμοῦ 'πανέρχομαι πάντα φέρουσα λαμπρά.

And if that were kept constantly pure, this verse might seem to be constructed of two logaœdics. Such are the sixteen verses of Eupolis ap. Athen. vi. p. 236. corrected in Gaisford's Hephæstion, p. 296. But those in Aristoph. Lysistr. 319. 320. 327. 341. are really choriambics; but perhaps these are to be divided into dimeters. And that of the same poet in Hephæst.

οἶδα μὲν ἀρχαῖόν τι δρῶν, κοὐχὶ λέληθ' ἐμαυτόν.

§ 412. The *acatalectic tetrameter* is used by Anacreon, a choriambus and diiambus being put promiscuously, except that in the end there is always a diiambus, ap. Athen. xii. p. 533.

πρὶν μὲν ἔχων κερβέριον, καλύμματ' ἐσφηκωμένα,
καὶ ξυλίνους ἀστραγάλους ἐν ὠσὶ, καὶ ψιλὸν περὶ
πλευρῇσι . . . . βοὸς

νεόπλυτον εἴλυμμα κακῆς ἀσπίδος, ἀρτοπώλισιν
κἠθελοπόρνοισιν ὁμιλέων ὁ πονηρὸς Ἀρτέμων,
κίβδηλον εὑρίσκων βίον,
πολλὰ μὲν ἐν δουρὶ τιθεὶς αὐχένα, πολλὰ δ' ἐν τροχῷ,
πολλὰ δὲ νώτῳ σκυτίνῃ μάστιγι θωμιχθεὶς, κόμην
πώγωνά τ' ἐκτετιλμένος·
νῦν δ' ἐπιβαίνει σατινέων, χρύσεα φορέων καθέρματα,
παῖς ὁ Κύκης, καὶ σκιαδίσκην ἐλεφαντίνην φορεῖ
γυναιξὶν αὔτως . . .

§ 413. The use of the choriambic metre is unfrequent among the Roman comedians. Some choriambics however are found in Plautus, and even in Terence, Adelph. iv, 4, 4.

Mémbra metu débilia
Súnt, animus timóre
O'bstipuit: péctore nil
Sístere consilí quit.

If these are to be combined in tetrameters, they must necessarily be asynartete.

§ 414. Choriambic verses are met with beginning with an anacrusis: Æsch. S. ad Th. 330.

ὑπ' ἀνδρὸς Ἀχαιοῦ θεόθεν
περθομέναν ἀτίμως.

Of which kind some metres of the Æolic lyrics appear to be, which by grammarians are accounted Ionics *à majori*, as this of Sappho, ap. Hephæst. p. 37. (64.)

εὐμορφοτέρα Μνασιδίκα τᾶς ἁπαλᾶς Γυριννῶς
ἀσαροτέρας οὐδάμ' ἔπ', ὦ "ραννα, σέθεν τυχοῖσα.

So I now think the fragment is to be corrected. Sappho, ib.

δέδυκε μὲν ἀ σελάνα
καὶ Πληϊάδες, μέσαι δὲ
νύκτες, πάρα δ' ἔρχεθ' ὥρα·
ἐγὼ δὲ μόνα καθεύδω.

These are wrongly given in Hephæstion, two verses being joined in one. Soph. Antig. 606.

τὰν οὔθ' ὕπνος αἱρεῖ πόθ' ὁ παντογήρως.

§ 415. A verse composed of an amphibrachys and choriambus is common. Æsch. Ag. 757.

πομπᾷ Διὸς ξενίου.

Horace has put a trochaic dipodia before choriambi, and has chosen to make the last syllable of it always long, whereas it is probable that among the Greeks it was doubtful; he has made the cæsura in the first syllable of a choriambus:

Te deos oro, Sybarin cur properas amando.

Atilius Fortunatianus p. 2683. has blamed this metre without reason. See Bentl. ad Hor. p. 710.

§ 416. The most in use are choriambics with a base, which the ignorance of ancient metricians ranked among antispastic verses. But if they were antispastic, they could never begin with a trochee or pyrrhic, and they would have the last syllable of each antispastus doubtful. The Latin grammarians perceived the error. See § 211.

§ 417. The Æolic lyrics alone admitted even a pyrrhic in the base. The comedians and the later tragedians ventured to put in the base even trisyllabic feet, the tribrach, anapæst, dactyl.

§ 418. The shortest of these verses has one choriambus. Æsch. Suppl. 42. *νῦν ἐν ποτονόμοις.*

Next to that is the hypercatalectic, which is called *Pherecratean.* Id. S. ad Th. 301. sq.

τοὶ μὲν γὰρ ποτὶ πύργους.

Then the *Glyconic,* which has a logaœdic order,

Cui flavam religas comam.

Of this we shall speak in B. iii. Another kind has a trochee or spondee subjoined to a choriambus. Æsch. Eum. 1038. unless this too is to be ranked among Glyconic verses :

εὐφαμεῖτε δὲ, χωρῖται.

§ 419. The most in use is the *hypercatalectic dimeter.* Soph. Aj. 628. *οὐδ' οἰκτρᾶς γόον ὄρνιθος ἀηδοῦς.*

Sophocles has used the *brachycatalectic trimeter* in Antig. 951.

ἀλλ' ἃ μοιριδία τις δύνασις δεινά.

§ 420. Choriambic systems too are found beginning with a base. Æsch. Suppl. 61.

δοξάσει τις ἀκούων ὅπα τᾶς
Τηρείας
μήτιδος οἰκτρᾶς ἀλόχου.

Where the Molossus in a proper name is to be remarked, to which in the antistrophe a choriambus answers. As in Soph. El. 123. 139. where too the last syllable of the choriambus is resolved :

τάκεις ὦδ' ἀκόρετον οἰμωγάν.
ἀν-
στάσεις οὔτε γόοις, οὔτε λιταῖς.

In the same play Molossi are made to answer to each other; v. 472. 488. *εἰ μὴ 'γὼ παράφρων μάντις ἔφυν καὶ γνώμας.*
ἥξει καὶ πολύπους καὶ πολύχειρ ἃ δεινοῖς.

Which is done ib. v. 129. 145. in verses also without a base :

ὦ γενέθλα γενναίων.
νήπιος, ὃς τῶν οἰκτρῶς.

§ 421. Many forms of this metre were used by lyric poets of the most ancient and of the middle age : as,

κατθνάσκει, Κυθέρη', ἁβρὸς Ἄδωνις· τί κε θεῖμεν ;
καττύπτεσθε, κόραι, καὶ κατερείκεσθε χιτῶνας.

And, *νύμφαις τοῦ Διὸς ἐξ αἰγιόχω φασὶ τετυγμέναις.*
Κρονίδα βασιλῆος γένος, Αἶαν, τὸν ἄριστον πέδ' Ἀχιλλέα.

And, *τὸν στυγνὸν Μελανίππου φόνον αἱ πατροφόνων ἔριθοι.*

And Anacreon :

ἀρθεὶς δ' ηὖτ' ἀπὸ Λευκάδος
πέτρης, ἐς πολιὸν κῦμα κολυμβῶ μεθύων ἔρωτι.

And Sophocles, Philoct. 681.

ἄλλον δ' οὔτιν' ἔγωγ' οἶδα κλύων, οὐδ' ἔσιδον μοίρᾳ.

And Alcæus ap. Athen. xiv. p. 627. A.

μαρμαίρει δὲ μέγας δόμος
χαλκῷ· πᾶσα δ' Ἄρει κεκόσμηται στέγη.

§ 422. Horace has used many choriambics with a base, always putting a spondee in the base, except i, 15, 24. 36.

Teucer et Sthenelus potens.
Ignis Iliacas domos:

and making a cæsura at the end of each choriambus except the last:

Mæcenas, atavis edite regibus.
Nullam, Vare, sacra vite prius severis arborem.

Once only, and that in a compound word, he has neglected the cæsura i, 18, 16.

Arcanique fides prodiga perlucidior vitro.

See Bentl. on iv, 8, 17. Alcæus was careless of such matters:

μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω·

whom Catullus has followed, Carm. xxx.

CHAPTER XXXVI.

OF VERSES IONIC A MAJORI.

§ 423. On the *Ionic à majori* metre, as on the antispastic, the writings of the metricians are full of error and confusion. Being deceived by the similitude of other verses, they have delivered both other false doctrines, and also this, that the first syllable of all the verses, and in some tetrameters even the first syllable of the third dipodia, is doubtful. The foot called Ionic *à majori* consists of two orders, of which the first is a bare arsis, the last a dactyl. And because these numbers are very harsh and offensive, they determined on changing them for smoother but not less broken, two trochees not cohering in one periodic order:

$$\acute{-} \mid \acute{-}\breve{\breve{}}$$

$$\acute{-}\breve{} \mid \acute{-}\breve{}$$

Moreover it was necessary that, if several Ionics *à majori* were put in one verse, each should stand separate and independent, not having the numbers continuous, because otherwise they would be changed into choriambi:

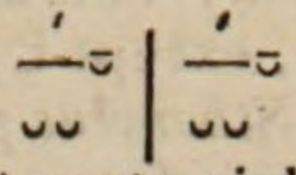
$$\acute{-} \mid \acute{-}\breve{\breve{}} \mid \acute{-} \mid \acute{-}\breve{\breve{}} \mid \acute{-} \mid \acute{-}\breve{\breve{}}$$

$$- \mid \acute{-}\breve{\breve{}}- \mid \acute{-}\breve{\breve{}}- \mid \acute{-}\breve{\breve{}}$$

From this it came to pass, that in each Ionic the last syllable was doubtful, which in choriambics ought to have a fixed and certain measure. These numbers admit resolutions and contractions in every manner,—and in the Ionic form thus:

$$\frac{\acute{-}}{\breve{\breve{}}} \mid \frac{\acute{—}}{\breve{\breve{}}}\breve{}$$

in the trochaic thus:



which schemes comprehend twenty-eight forms. But since so great a multitude of forms would have created too much confusion, we see that all were not admitted. Although the extent of license to which poets proceeded cannot in such a paucity of examples be precisely determined.

§ 424. Among the verses adduced by Hephæstion there are, besides the Sotadean, only two which appear to be really Ionic *à majori*, the *dimeter*, which is called the Cleomachean;

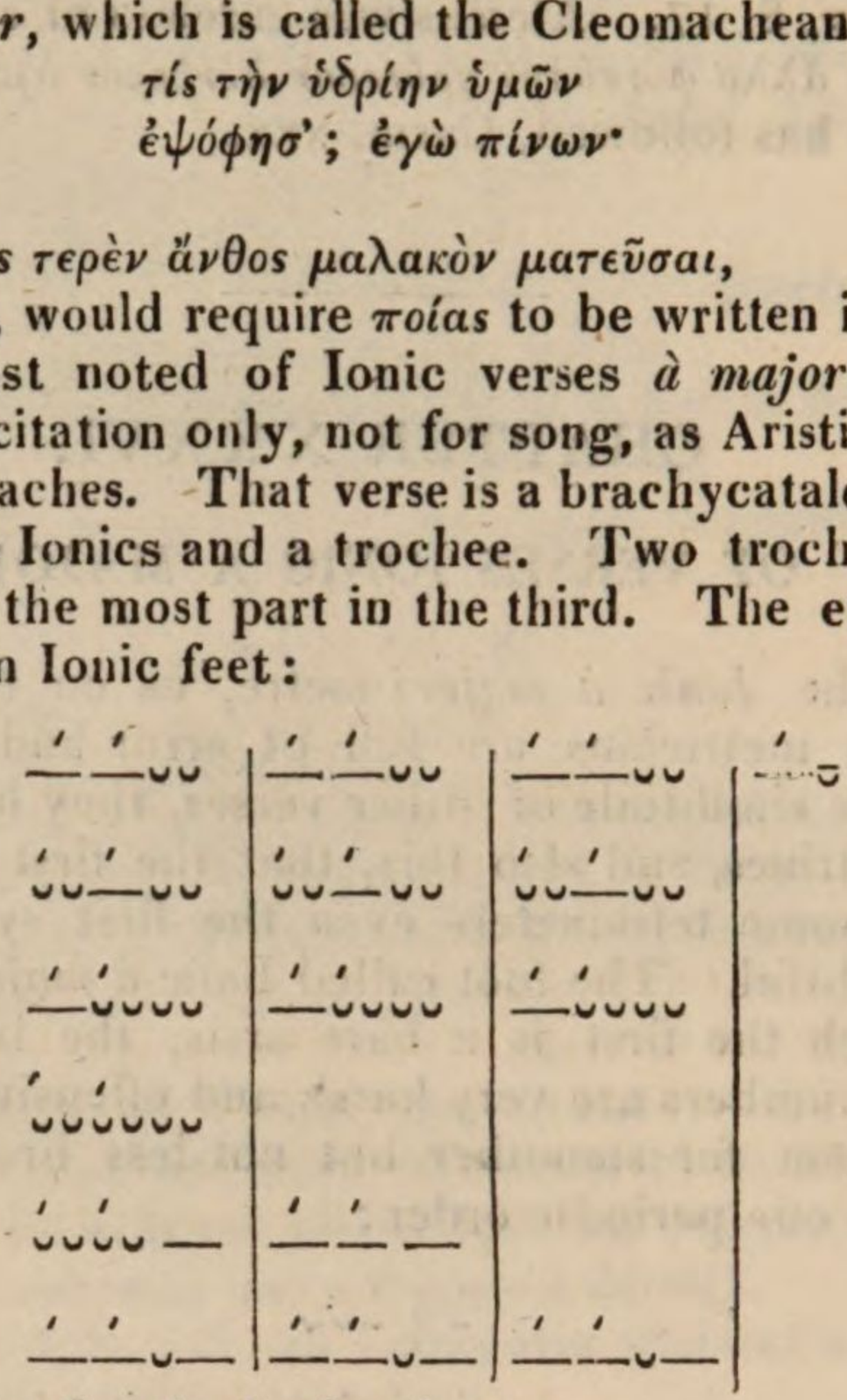
τίς τὴν ὑδρίην ὑμῶν
ἐψόφησ'; ἐγὼ πίνων·

and the *trimeter*,

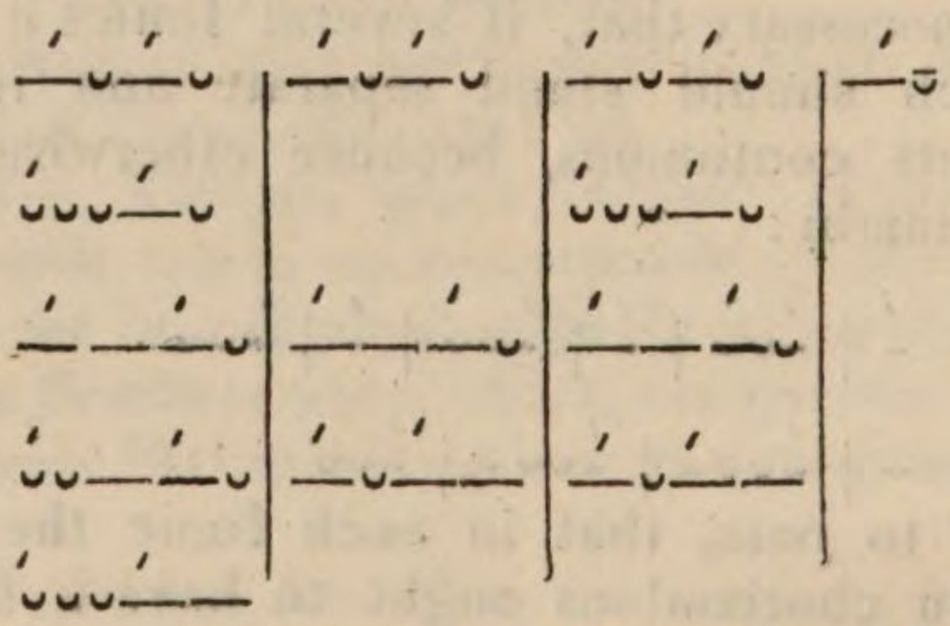
πόας τερὲν ἄνθος μαλακὸν ματεῦσαι,

which, if an Ionic, would require *ποίας* to be written instead of *πόας*.

§ 425. The most noted of Ionic verses *à majori* is the *Sotadic*, constructed for recitation only, not for song, as Aristides Quintilianus p. 32. expressly teaches. That verse is a brachycatalectic tetrameter, consisting of three Ionics and a trochee. Two trochees are found in any place, but for the most part in the third. The examples furnish these forms of it in Ionic feet:



And in trochees put for the Ionic, these;



It is to be observed, that the cæsura is at the end of the second foot: it is however very often neglected. And that place only has a Molossus too, and very often in the end of the Ionic a doubtful syllable, which in the first and third places is very uncommon.

§ 426. The most usual form of the verse is this:

αὐτὸς γὰρ ἐὼν παντογενὴς ὁ πάντα γεννῶν.

It is seldom that all the feet are either Ionics, as

ἂν χρυσοφορῇς, τοῦτο τύχης ἔστιν ἔπαρμα,

or trochees, as

ὡς πένης θέλων ἔχειν καὶ πλούσιος πλέον σχεῖν.

The following is an example of resolutions:

ἔνθ' οἱ μὲν ἐπ' ἄκραισι πυραῖς νέκυες ἔκειντο
γῆς ἐπὶ ξένης, ὀρφανὰ τείχεα προλιπόντες
Ἑλλάδος ἱερῆς, καὶ μυχὸν ἑστίης πατρῴης,
ἦβην τ' ἐρατὴν, καὶ καλὸν ἡλίου πρόσωπον.

Dionysius and Hermogenes, who cite these verses, (the former de Compos. Verb. c. 4. the latter p. 76. 91. sq. ed. Ald.) discover that they did not thoroughly understand the nature of this metre.

§ 427. Among the Latins Terentianus Maurus made elegant Ionics. Plautus also used them, and, as it seems, not only the Sotadic, but other shorter. He has Sotadics in Aul. ii, 1, 30. sq. iii, 2. Amph. i, 1, 14. sq. The following are given for an example:

Nóctésque diésque ássiduó satís supérque est,
Quó fácto aut dícto adést opùs, quiétus né sis.
I'pse dóminus díves óperis ét labóris éxpers,
Quódcúmque homini áccidít libére, pósse rétur.
Æ'quom ésse putát, nón reputát, labóris quíd sit.

He has put too a Molossus in the first place, and, what was not lawful to the Greeks, has resolved the arsis of the last trochee, as in Aulul. ii, 1, 30.

Héia hóc face, quod té jubet sóror. Si lúbeat, fáciam.

It is moreover to be remembered, that in Latin it is known by the accent of the words, whether the resolutions are of the Ionic foot, or of trochees. The Greek comedians do not appear to have used this metre, much less the tragedians, or the graver lyric poets.

CHAPTER XXXVII.

OF IONIC VERSES A MINORI.

§ 428. With respect to Ionics *à minori* also grammarians have fallen into great errors. If they think these verses are in that metre,

μεγάλῳ δ' ηὖτέ μ' ἔρως ἔκοψεν, ὥστε χαλκεὺς,
πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῃ,

and, Ξαελεξάμαν ὄναρ Κυπρογενήᾳ,

and, ἄπο μοι θανεῖν γένοιτ'· οὐ γὰρ ἂν ἄλλῃ
λύσις ἐκ πόνων γένοιτ' οὐδαμὰ τῶνδε,

and, παρὰ δ' ηὖτε Πυθόμανθρον κατέδυν ἔρωτα φεύγων,

the verses indeed are like Ionics, but have different numbers, except that the first of them is Ionic in the beginning,

⏑⏑–́ | –́ | ⏑⏑–́ | ⏑–́⏑–⏑–

For Ionic *à minori* numbers are constructed in a manner reverse to that in which those *à majori* are constructed, of an anapæst and bare arsis:

⏑⏑–́ | –́

And, as in the verses *à majori*, every foot has its own separate numbers, and is not connected continuously with other feet, because they would otherwise run into choriambi:

⏑⏑–́ | –́ | ⏑⏑–́ | –́

⏑⏑–́ | –́⏑⏑– | –́

But, as in Ionics *à majori* two trochees are employed to vary the numbers, so in Ionics *à minori* two iambi, the bare arsis being changed into one of them, and the following anapæst into the other, so that the times may remain the same:

⏑⏑–́	–́	⏑⏑–́	–́
⏑⏑–́	⏑–́	⏑–́	–́

This method is termed *ἀνάκλασις*, and the verses themselves *ἀνακλώμενοι*, because the change in the numbers is not made in one Ionic foot, but in two, the end of the one, and the beginning of the other being changed. For the metricians determine thus, that the last time taken away from the one foot is added to the first time of the following foot:

⏑⏑––	⏑⏑––
⏑⏑–⏑	–⏑––

§ 429. The Æolic lyrics appear to have made these verses chiefly of pure Ionic feet; but the Ionic lyrics to have both used the anaclasis, and to have resolved the first arsis in it, and sometimes to have put in a Molossus; the dramatic poets seem to have taken a sort of middle course, the tragedians rather following the Æolians, often mingling the anapæst with these numbers, the comedians rather following the Ionians.

§ 430. Timocreon is said to have composed an intire poem of the dimeter catalectic:

Σικελὸς κομψὸς ἀνὴρ
ποτὶ τὰν ματέρ' ἔφα.

Even Sappho, Alcæus, and Alcman wrote whole poems in Ionics. Alcman:

Ἑκατὸν μὲν Διὸς υἱὸν
τάδε Μῶσαι κροκόπεπλοι.

and Sappho:

τί με Πανδιονὶς ὠράνα χελιδών·

which verse Anacreon made catalectic:

Διονύσου σαῦλαι Βασσαρίδες.

Phrynicus the tragedian used the catalectic tetrameter:

τό γε μὴν ξείνια δούσας, λόγος ὥσπερ λέγεται,
ὀλέσαι, κἀποτεμεῖν ὀξέϊ χαλκῷ κεφαλάν.

And Phrynicus the comedian:

ἃ δ' ἀνάγκα 'σθ' ἱερεῦσιν καθαρεύειν φράσομεν.

§ 431. The more ancient lyrics made Ionic systems, and Horace, in imitation of them (iii, 12.), has comprised ten Ionic feet in one strophe and one system:

Miserarum est neque amori dare ludum, neque dulci
Mala vino lavere, aut exanimari metuentis
Patruæ verbera linguæ.

Alcæus, as Hephæstion testifies, had led the way in that,

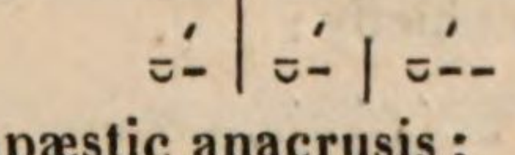
ἐμὲ δειλὰν, ἐμὲ πασᾶν κακοτάτων πεδέχοισαν.

The systems of the tragedians and the comedians will be spoken of in the following chapter.

CHAPTER XXXVIII.

OF ANACREONTIC VERSES.

§ 432. Some, as Terentianus Maurus relates, p. 2447. and among them M. Varro, supposed *Anacreontic* verses to be Ionics *à majori*, because they are of the same numbers as those with which Sotadic verses are concluded. The poems which in these times pass under the name of Anacreon, of which very few appear to be his, the greatest part being the productions of persons who lived much later, and some of persons quite ignorant, have given occasion for much doubt. And a great part of those poems, consisting of pure iambi, is perhaps to be classed with these rather than with Ionics. They have these numbers:



θέλω λέγειν 'Ατρείδας.

But of those which are really Ionic there appear to be two kinds; one with an iambic or monosyllabic anacrusis:

the other with an anapæstic anacrusis:

§ 433. But since this form

may be deduced both from Ionic numbers and choriambic indifferently,

⏑⏑–⏑–⏑–

which metre is sometimes met with in that medley of Anacreontic poems, we must beware of supposing that these choriambic numbers can be interchanged with the Ionic. Nay, since a great part of the Anacreontic poems is monostrophic, (see Elem. D. M. p. 479. sq.) sometimes constructed of one kind of verse, sometimes of others, it is not to be doubted that those choriambic numbers are the indications of strophes, and to be wholly separated from the Ionics.

§ 434. In that kind of Anacreontic verse, which begins with an iambic anacrusis, both the iambi have in the anaclasis the anacrusis doubtful both by the law of numbers, and in the examples: xxxviii, 5. xxv, 9.

ὁ νάρθηξ δ' οὐδέν ἐστιν.
σὺν τῷ δὲ πίνειν ἡμᾶς.

I have not however observed both long together. The first arsis is sometimes resolved: xxvii, 1.

τοῦ Διὸς ὁ παῖς, ὁ Βάκχος.

§ 435. The other kind, which begins with a disyllabic anacrusis, and is used by tragedians also and comedians, proceeds by pure iambi in some poems ascribed to Anacreon. The anacrusis is seldom contracted into one long syllable: vi, 16.

κῶμον μέτεισι χαίρων.

§ 436. Nor is a resolution of the first arsis frequent, as xliii, 8.

σὺ δὲ φίλιος εἶ γεωργῶν.

Or of the second, as xxxvii, 6.

ἴδε, πῶς γέρανος ὁδεύει.

§ 437. Of the middle iambi the first has sometimes a long anacrusis, as xxxix, 5.

ἀπορίπτονται μέριμναι·

and oftener in the tragedians and comedians. The second more unfrequently, as in Soph. El. 1058. Eurip. Cycl. 497.

φρονιμωτάτους οἰωνοὺς,
ἐπὶ δεμνίοις τε ξανθόν.

I have not met with both made long together.

§ 438. The latest Greeks, who now employed political verses, constructed strophes of Anacreontic verses, in which to some Anacreontic dimeters, for the most part six, called *οἶκος*, were subjoined some fewer trimeters, mostly two, which they termed *κουκούλιον*. The Anacreontic had these forms chiefly:

⏑⏑–⏑–⏑–⏑

⏑⏑–⏑⏑–⏑⏑–

the trimeters this:

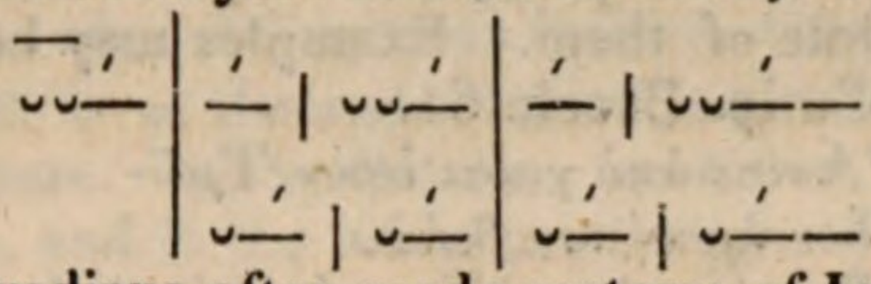
⏑⏑–⏑⏑–⏑⏑–⏑⏑–

–⏑⏑–⏑⏑–⏑⏑–⏑⏑–

A poem of this kind written in political verses is extant among those ascribed to Anacreon, lxii, of which this is the second strophe:

Στρατόκλεις, φίλος Κυθήρης,
Στρατόκλεις, ἀνὴρ Μυρίλλης,
ἴδε τὴν φίλην γυναῖκα.
κομάει, τέθηλε, λάμπει·
ῥόδον ἀνθέων ἀνάσσει·
ῥόδον ἐν κόραις Μυρίλλα.
ἠέλιος τὰ σέθεν δέμνια φαίνοι·
κυπάριττος πεφύκοι σεῦ ἐνὶ κήπῳ.

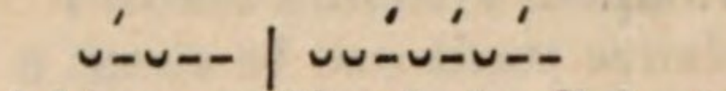
Synesius wrote his sixth hymn in that trimeter, using these forms:



§ 439. The tragedians often made systems of Ionic *à minori* verses, employing the anaclasis in the end only either of the whole strophe, or of a part. And in the anaclasis they sometimes keep the iambi pure, and sometimes make a long anacrusis in the first. Of all examples the most satisfactory and striking is in Æsch. Suppl. 1025. from which it may be sufficient to give the first strophe:

ἴτε μὰν, ἀστυάνακτας
μάκαρας θεοὺς γανάεντες,
πολιούχους τε καὶ οἱ χεῦμ'
Ἐρασίνου
περιναίονται παλαιόν.
ὑποδέξασθε δ', ὀπαδοὶ,
μέλος· αἶνος δὲ πόλιν τήν-
δε Πελασγῶν ἐχέτω, μηδ'
ἔτι Νείλου
προχοὰς σέβωμεν ὕμνοις.

§ 440. But besides these, they use that kind too in which anaclasis prevails, forms of other verses being sometimes intermixed, as this Anacreontic,



οὐδ' αὖ μ' ἐάσεις μεθύοντ' οἴκαδ' ἀπελθεῖν.

See Schol. Æsch. ad Prom. 128. Sophocl. El. 1058.

τί τοὺς ἄνωθεν φρονιμωτάτους οἰωνοὺς
ἐσορώμενοι τροφᾶς κη-
δομένους ἀφ' ὧν τε βλαστῶ-
σιν, ἀφ' ὧν τ' ὄνασιν εὕρω-
σι, τάδ' οὐκ ἐπ' ἴσας τελοῦμεν;

Eurip. Bacch. 530.

σὺ δέ μ', ὦ μάκαιρα Δίρκα,
στεφανηφόρους ἀπωθῇ
θιάσους ἔχουσαν ἐν σοί.
τί μ' ἀναίνῃ; τί με φεύγεις;
ἔτι, ναὶ τὰν βοτρυώδη
Διονύσου χάριν οἴνας,
ἔτι σοι τοῦ Βρομίου μελήσει.

And in the Cyclops v, 493.

μακάριος, ὃς εὐϊάζει
βοτρύων φίλαισι πηγαῖς,
ἐπὶ κῶμον ἐκπετασθεὶς,
φίλον ἄνδρ' ὑπαγκαλίζων,
ἐπὶ δεμνίοις τε ξανθὸν
χλιδανῆς ἔχων ἑταίρας
μυρόχριστος λιπαρὸν βό-
στρυχον· αὐδᾷ δὲ, θύραν τίς οἴξει μοι.

§ 441. The third kind used by the dramatic poets is remarkable for the admixture of the anapæst, not only in concluding the numbers, but in the middle of them. Examples may be seen in Æschyl. Pers. 66—80. So Eurip. Bacch. 64.

Ἀσίας ἀπὸ γαίας ἱερὸν Τμῶ-
λον ἀμείψασα θοάζω
Βρομίῳ πόνον ἡδὺν, κάματόν τ' εὐ-
κάματον, Βάκχιον ἀζομένα θεόν.

where θεὸν is one syllable. This kind of metre has been very finely used by Klopstock:

Wenn der schimmer von dem monde nun herab.

§ 442. Resolutions and contractions seem peculiar to the later tragedy. Eurip. Bacch. 78.

τά τε ματρὸς μεγάλας ὄρ-
για Κυβέλης θεμιτεύων,
ἄνα θύρσον τε τινάσσων,
κισσῷ τε στεφανωθείς.

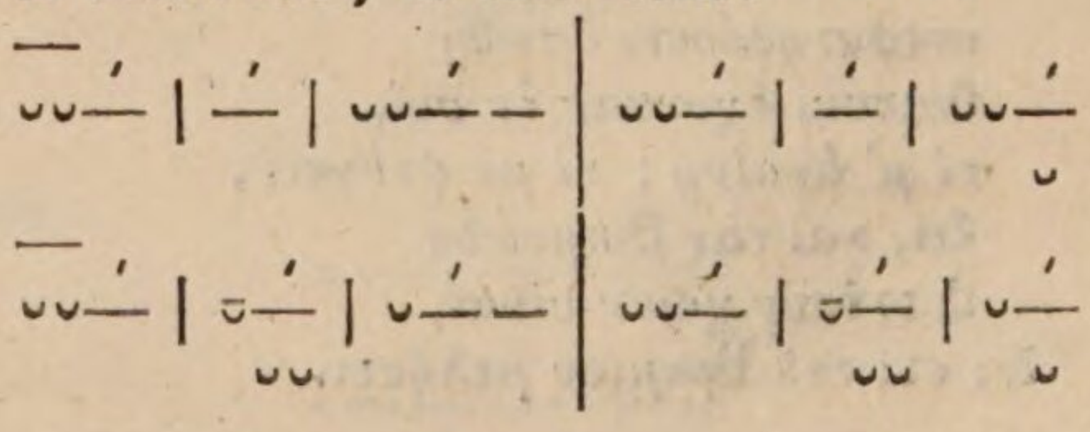
The same poet in the song which is in the same Play at verse 370 has not everywhere assimilated the feet, but in the antistrophe has opposed the anaclasis itself to a verse not ἀνακλωμένῳ.

§ 443. The comedians use the very same license. In Aristophanes, in two places principally, Ionics *à minori*, partly Anacreontic, partly longer or shorter, other metres also being intermingled, are found, in Ran. from v. 323. and in Vesp. from v. 273. on which places see Elem. D. M. p. 501. sq.

CHAPTER XXXIX.

OF THE GALLIAMBIC VERSE.

§ 444. The Galliambic verse is composed of two Anacreontics, of which the last is catalectic; in this form:



Γαλλαὶ, μητρὸς ὀρείης φιλόθυρσοι δρομάδες,
αἷς ἔντεα παταγεῖται καὶ χάλκεα κρόταλα.

Diogenes Laërt. viii. in fin.

ἐν Μέμφει λόγος ἐστὶ προμαθεῖν τὴν ἰδίην
Εὔδοξόν ποτε μοῖραν παρὰ τοῦ καλλικέρω
ταύρου, κοὐδὲν ἔλεξεν· βοὶ γὰρ πόθεν λόγος;
φύσις οὐκ ἔδωκε μόσχῳ λάλον Ἄπιδι στόμα.
παρὰ δ' αὐτὸν λέχριος στὰς ἐλιχμήσατο στολὴν,
προφανῶς τοῦτο διδάσκων, ἀποδύσῃ βιοτὴν
ὅσον οὔπω. διὸ καί οἱ ταχέως ἦλθε μόρος,
δεκάκις πέντ' ἐπὶ τρισσαῖς ἐσιδόντι πλειάδας.

The cæsura, which is at the end of the first portion, is here observed everywhere with care. So by Catullus too Carm. lxiii. who generally used the anaclasis, and in the latter portion joined with the anaclasis a resolution of the second arsis:

Super álta véctus A'tys celerí raté mariá,
Phrygium út nemús citáto cupidé pedé tetigít,
Adiítque opáca sílvis redimíta lóca deæ'.

In the first portion he has once only put a pure Ionic, v. 54.

Et eórum ómnia adírem furibúnda látibulá.

Varro in his Satires seems to have followed the Greeks rather.

CHAPTER XL.

OF PÆONIC VERSES.

§ 445. The last kind of simple numbers is that of *Pæonics*, which ancient metricians, reckoning the times only, have classed among Cretics and Bacchiacs. Pæonic numbers consist of orders having an arsis of two times, and a thesis of two short syllables; from which it appears that the arsis may be resolved, but that no contraction in the thesis can be admitted without destruction of the pæonic numbers. Several pæons are joined continuously in one order, as trochees and dactyls are. And in the same manner too the kinds of pæonic numbers also are five:

	´–◡◡–◡◡ first pæons.
◡◡◡	´–◡◡◡– fourth pæons.
	´–◡◡◡– strophi.
◡◡◡	´–– dasii.
–	´–◡◡◡ symplecti.

But both the use of pæonic numbers in general is rather uncommon,

and the strophi, dasii, and symplecti, when they happen to be met with, have no certain and constant forms. Moreover, as in dactylic numbers there are some which have an iambic anacrusis, so also some pæonics are constructed with an iambic, others with an anapæstic anacrusis. The catalexis is made on three syllables, on two, and on one. And in this kind of verses too every foot is by grammarians called a metre.

§ 446. The first pæons are the kind most in use, but less so among tragedians than comedians, in whose writings the *tetrameter catalectic on three syllables* is chiefly found, which consists of two orders, and has the cæsura at the end of the second foot, although it is sometimes neglected. The last foot is a dactyl, but on account of the doubtful syllable, often a Cretic.

ὦ πόλι φίλη Κέκροπος αὐτοφυὲς Ἀττικὴ,
χαῖρε, λιπαρὸν δάπεδον, οὖθαρ ἀγαθῆς χθονός.

See Aristoph. Vesp. 1275. seq.

§ 447. What Hephæstion says, that Aristophanes in Georg. has used a fourth pæon also instead of a first,

ἐν ἀγορᾷ δ' αὖ πλάτανον εὖ διαφυτεύσομεν.

and in the second Thesmophoriazusæ has often inserted a Cretic foot in the middle of verses, is a proof that those verses were not pæonic but Cretic. Although, as it has been remarked above, § 199. even the ancient Greeks themselves appear not to have completely distinguished between Cretic and pæonic numbers.

§ 448. Theopompus in Παισὶν has used a pentameter catalectic on three syllables:

πάντ' ἀγαθὰ δὴ γέγονεν ἀνδράσιν ἐμῆς ἀπὸ συνουσίας.

That verse too appears to have had the cæsura at the end of the second foot.

§ 449. As this metre does not, by the law of the numbers, admit of contractions, (see above,) so resolutions of the arsis, although allowed by the numbers, appear to have been seldom used. [See an example in the Appendix.]

§ 450. Pæonics catalectic on two syllables, and having an iambic anacrusis, are rarely met with. Aristophanes has some examples in Lysistr. in the choral song at v. 781.

αὐτὸς ἔτι παῖς ὤν.
φεύγων γάμον ἀφίκετ' ἐς ἐρημίαν,
κἀν τοῖς ὄρεσιν ᾤκει,
κᾆτ' ἐλαγοθήρα,
πλεξάμενος ἄρκυς,
καὶ κύνα τίν' εἶχεν,
κοὐκέτι κατῆλθε πάλιν οἴκαδ' ὑπὸ μίσους.

CHAPTER XLI.

OF FOURTH PÆONS.

§ 451. The fourth pæons, a vehement and rapid kind of numbers, were used chiefly by tragedians. And although these verses seem sometimes to be rather Cretic, the first arsis being resolved, (see § 262.) yet in some places, where the pæons have been kept pure, the subject too of the lay may induce one to think that pæonic numbers were used : as in Eumen. 329. 342.

ἐπὶ δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπὰ,
παραφορὰ φρενοδαλής.

where the last verse is concluded in a sort of logaœdic manner,

˘˘˘-˘˘--

So in Choëph. too, v. 804.

τὸ δὲ καλῶς κτάμενον, ὦ μέγα ναίων,
στόμιον, εὖ δὸς ἀνέδην δόμον ἀνδρός.

Klopstock has used like numbers :

˘˘˘-˘˘-˘-
˘˘˘-- | ˘˘-- | ˘--
˘˘˘-˘˘- | ˘˘˘-˘˘˘--

Von dem gebirg in das thal herab,
Da zu dem angriff bey dem waldstrom das kriegslied
Zu der vertilgenden schlacht und dem siege den befehl rief.

§ 452. Rufinus p. 2711. mentions the acatalectic tetrameter :

παρὰ σοφοῦ μάθε κλύων ὅσα τις ἂν καταμάθοι·

which appears to have been feigned by some metrician. Aristotle, Rhet. iii, 8. quotes a verse of some poet in this metre :

μετὰ δὲ γᾶν ὕδατά τ' ὠκεανὸν ἠφάνισε νύξ.

CHAPTER XLII.

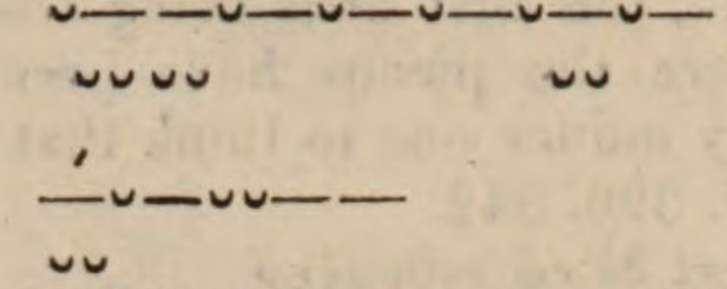
OF PARAPÆONICS, AND OTHER LONG NUMBERS.

§ 453. If metricians make no mention of numbers longer than pæons, it is no wonder, since they are accustomed to comprehend all numbers in those more common kinds of which we have treated, and to scan by dipodiæ in all cases. But although such fixed and

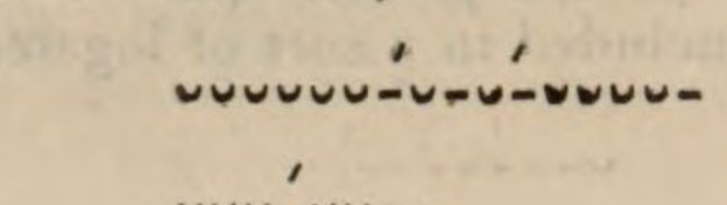
constant forms of parapæonics and other longer orders, as shall extort assent from all who doubt, cannot be produced, yet there appears to be no sufficient reason for determining that numbers of that kind were not used; and it is but reasonable to believe they were used, when adapted to the subject; as in Pind. Pyth. ii.

μεγαλοπόλιες ὦ Συράκοσαι, βαθυπολέμου
τέμενος Ἄρεος, ἀνδρῶν.

It is difficult to understand why those verses should be measured thus,



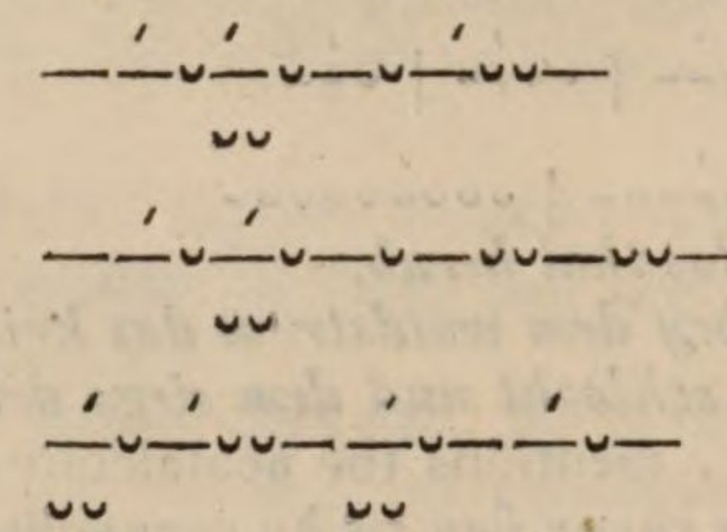
rather than in the following manner, which renders the numbers much more brisk and vehement,



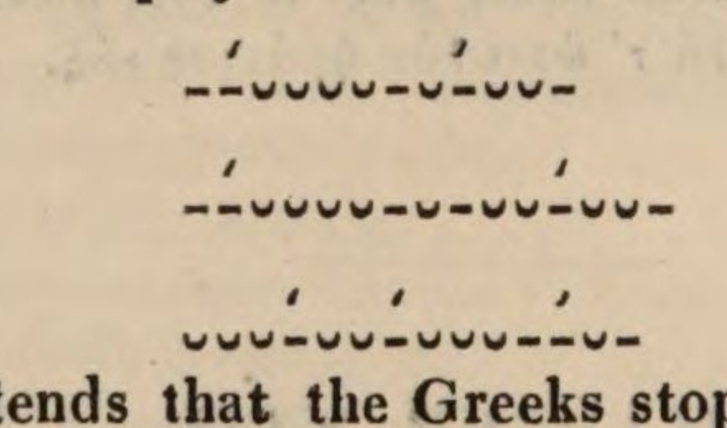
And a little afterwards:

εὐάρματος Ἱέρων ἐν ᾇ κρατέων
τηλαυγέσιν ἀνέδησεν Ὀρτυγίαν στεφάνοις,
ποταμίας ἕδος Ἀρτέμιδος, ἃς οὐκ ἄτερ.

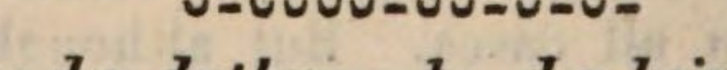
If one should measure these in this manner,



he could not indeed be unanswerably refuted, but yet the measures might be much more aptly marked out thus,



for whoever contends that the Greeks stopped in pæonics, may as well contend that they ought to have stopped in dactylics, in which the Romans stopped. And why should not the Greeks, in a language of so great volubility, have done what Klopstock has attempted even in the German; for he has used not only pæons often, but even these parapæonic numbers,



Dich singe der dythyrambe, der keine Kriege sang.

BOOK III.

OF MIXED AND COMPOUND METRES.

CHAPTER I.

OF THE KINDS OF MIXED AND COMPOUND METRES.

§ 454. Hephæstion, having explained the simple metres, afterwards treats of metres *κατ' ἀντιπάθειαν μικτὰ*, and *asynartete* verses, and *polyschematisti*, or anomalous, and the relative proportions of *strophes*. Of these we wholly pass by the metres *κατ' ἀντιπάθειαν μικτὰ*; for in the first place the metres, which are called so because they have been thought to contain contrary feet, as trochees and iambs, have not in fact the feet contrary, and in the next place, if they had, that would not be sufficient to constitute a peculiar kind of numbers. Thus the Sapphic hendecasyllable, which metricians, who are fond of employing dipodias, divide thus,

–⏑–⏓ | –⏑⏑– | ⏑–⏓

ποικιλόθρον' ἀθάνατ' Ἀφροδίτα,

has not iambs, because it consists of a trochaic dipodia and logaœdic order,

–⏑–⏓ | –⏑⏑–⏑–⏓

But this verse,

ἰόπλοχ' ἁγνὰ μειλιχόμειδε Σαπφοῖ,

which they divide thus,

⏑–⏑– | ––⏑⏑ | –⏑–⏑

does indeed contain opposite feet, iambs and trochees; for it is to be thus scanned,

⏑–⏑– | –⏑⏑–⏑–⏓

but in its mode of composition it differs nothing from any other metre constructed of different members having the same feet. From which it appears that these *μίξεις κατ' ἀντιπάθειαν* are a useless invention, when one measures verses by their orders, and not by the arbitrary device of dipodias. And the appellations of *asynarteti* too and *polyschematisti* require other definitions than those given by metricians.

§ 455. *We* divide those metres, which are not *simple*, into *mixed* and *compound* verses. The *mixed* are those which consist of different numbers blended and mingled together; the *compound*, those in which several numbers are joined in such a manner that one follows another separately.

§ 456. *Mixture* is twofold. 1. Several numbers or rhythms change their turns, so that one is put for another; of which although each is of itself simple, yet the numbers formed of both, because they are neither the one nor the other, but a sort of changeable numbers, comprehending both, cannot be ranked either with the simple or the compound. These are the *polyschematisti* or *anomalous*. 2. The other mode of mixture is, when different numbers cohere in one order, which numbers, if the stronger precede the weaker, we call *diminished;* if the weaker precede the stronger, *concrete*. See § 20. 21.

§ 457. *Composition* also is twofold; for it is effected either *by coherence*, called by the Greeks *συνάφεια*, which allows of nothing in the commissure of two parts which may break the continuity of language; or *without any bond of connexion*, in which case the verses are *asynartete*, wherein language may be either continued or interrupted.

§ 458. It is manifest that many of the metres which have been spoken of in the second book must be ranked among the mixed and compound. For in treating of simple metres, which consist of one kind of numbers, the mention of some of those forms also wherein mixture or composition is found, was quite unavoidable. Thus choriambic and Ionic numbers, since they are commutable with others, are in truth polyschematisti; and logaœdics are diminished numbers. Moreover we noted some asynartete also. It remains to speak of the concrete, of those polyschematisti, of which it is uncertain from what kind of simple metres they were derived, and of those compound metres, whether formed by coherence, or without bond of connexion, which are either compounded of different numbers, or, if compounded of the same, still cannot, on account of the diversity of the orders, be considered as simple, and running out in one tenor of numbers.

CHAPTER II.

OF GLYCONIC VERSES.

§ 459. Of the verses termed polyschematisti, there remains in reality, if we wave Ionics and choriambics, which have been spoken of in b. ii., only one kind, namely *Glyconics;* for whatever polyschematisti are met with besides these, are composed of these. Metricians refer Glyconics to antispastics; of this the error is manifest, because they commence with a trochee too. Whence it is plain that

they are begun with a base. Moreover the contraction of short syllables in a Pherecratean in Catullus lxi, 25. if he wrote thus,

nutriunt humore,

would have even made the verse shorter by a syllable than the laws of antispastic metres allow. For the first, and that the most simple and elegant, form of Glyconics is this :

˙ ˙ ˙
˙ ˙ . ˙ . | –⏑⏑–⏑–

which kind of verses forms systems for the most part, which are customarily concluded by the catalectic verse called Pherecratean :

˙ ˙ ˙ ˙
˙ ˙ . ˙ . | –⏑⏑–⏒

Eurip. Androm. 502.

ἄδ' ἐγὼ χέρας αἱματη-
ρὰς βρόχοισι κεκλειμένα
πέμπομαι κατὰ γαίας.

§ 460. They who have made this metre polyschematistic, first of all changed the logaœdic order into a choriambus and iambus, by which the last syllable but one was made doubtful :

˙ ˙ ˙ ˙
˙ ˙ . ˙ . | –⏑⏑– | ⏒–

Eurip. Hippol. 741.

τὰς ἠλεκτροφαεῖς αὐγάς.

This doubtful syllable is, if I mistake not, peculiar to the dramatic poets. And since this form, although very different from the dochmiac metre, consists of the same syllables, except the base, as dochmiac verses, when the first anacrusis in them is long, and the first arsis resolved ;

˙ ˙ ˙
⏒— | — | ⏒—
⏑⏑

writers on rhythm have constituted two kinds of dochmiacs, of which the one has been by metricians called dochmiac, the other Glyconic. See Aristid. Quintil. p. 39.

§ 461. The logaœdic order having been divided into a choriambus and iambus, it was thought fit to vary the numbers by transposition, so that the iambus being placed before the choriambus was changed into a trochee, because an arsis ought to follow the base :

˙ ˙ ˙ ˙
˙ ˙ . ˙ . | –⏒ | –⏑⏑–

καὶ πεντήκονθ' οὐψιβίας.

§ 462. And again another transposition also was made, seldom however, and, as it seems, only in certain compound forms, the choriambus taking the first place, and the base and trochee being changed into an iambic dipodia :

˙ ˙ ˙
–⏑⏑– | ⏒–⏑–

which is the form of a choriambic dimeter.

§ 463. The Pherecratean verse, in which the choriambus is not followed by an iambus that may be transposed, admits only two forms :

˙ ˙ ˙ ˙
˙ ˙ . ˙ . | –⏑⏑–⏒

and

$$\text{-}\breve{\text{U}}\text{U-} \mid \breve{\text{U}}\text{-}\breve{\text{U}}$$

of which the last is uncommon, and used for the most part only in some compound verses.

§ 464. Let us speak first of the permutation of forms. And the primitive form of Glyconics, which ends in an iambus, receives among dramatic poets, at least in the later tragedy, even a spondee in the end, so that in antistrophics a spondee may answer to an iambus:

$$\text{x}\breve{\text{x}}\ \text{x}\breve{\text{x}} \mid \text{-UU-} \mid \text{-}\breve{\text{U}}$$

Soph. Philoct. 1128. 1151.

ὦ τόξον φίλον, ὦ φίλων.
τὰν πρόσθεν βελέων ἀλκάν.

For the most part, however, an iambus answers to an iambus, and a spondee to a spondee. See Elem. D. M. p. 529.

§ 465. Next, to this form, which has just now been spoken of,

$$\text{x}\breve{\text{x}}\ \text{x}\breve{\text{x}} \mid \text{-UU-} \mid \text{-}\breve{\text{U}}$$

even that, which has a choriambus in the end, answers, and not only among the scenic poets, but even in the lighter lyric poetry; as in that of Corinna:

$$\text{x}\breve{\text{x}}\ \text{x}\breve{\text{x}} \mid \text{-}\breve{\text{U}} \mid \text{-UU-}$$

Soph. Philoct. 1124. 1147.

πόντου θινὸς ἐφήμενος.
ἔθνη θηρῶν, οὓς ὅδ' ἔχει.

Eurip. Iph. T. 1097. 1114.

ποθοῦσ' Ἄρτεμιν λοχίαν.
θεᾶς ἀμφίπολον κούραν.

§ 466. This form

$$\text{-UU-} \mid \breve{\text{U}}\text{-U-}$$

among the dramatic poets in Glyconics themselves, if I have observed rightly, always answers to itself only, and is found changed neither with this,

$$\text{x}\breve{\text{x}}\ \text{x}\breve{\text{x}} \mid \text{-UU-} \mid \breve{\text{U}}\text{-}$$

nor with this,

$$\text{x}\breve{\text{x}}\ \text{x}\breve{\text{x}} \mid \text{-}\breve{\text{U}} \mid \text{-UU-}$$

But in the Priapeian verse, as it seems, those three forms are all interchanged: perhaps even by Corinna. The other form of the choriambic dimeter,

$$\breve{\text{U}}\text{-U-} \mid \text{-UU-}$$

I have never seen among forms of Glyconics.

§ 467. In the Pherecratean verse, if a conjecture may be ventured from a few examples, to the more usual form,

$$\text{x}\breve{\text{x}}\ \text{x}\breve{\text{x}} \mid \text{-UU-}\breve{\text{U}}$$

the other also sometimes answers,

$$\text{-UU-U-}\breve{\text{U}}$$

Sophocles Antig. 607. 618.

οὔτ' οὖν ἀκάματοι θεῶν.
εἰδότι δ' οὐδὲν ἕρπει.

For I should now prefer this reading of the former verse to that which I conjectured in Elem. D. M. p. 533. sq. And the verse of Euripides, Med. 184. ed. Pors. which I discussed in the same work, p. 532. I now believe to be correct,

σπεῦσον, πρίν τι κακῶσαι τοὺς ἔσω·

it consists of a Pherecratean and Cretic; but the strophic ought, I think, to be corrected thus,

Ζεὺς τόδε συνδικήσει· μὴ λίαν·

unless something else be latent. For the Scholiast had *σὺν δίκῃ*. There is the same permutation, if the reading be right, in a Pherecratean with an anacrusis in Soph. Œd. C. 512. 523.

ὅμως δ' ἔραμαι πυθέσθαι.
τούτων δ' αὐθαίρετον οὐδέν.

See Elem. D. M. l. c.

§ 468. I shall now set forth the several parts of Glyconic and Pherecratean verses. A pyrrhic is excluded from the base among the dramatic poets, and in the graver lyric poetry. Nor indeed have I ever met with that foot. The rest of the disyllabic feet are used promiscuously by the dramatic writers, so that any one may answer to any one. The tribrach is most used by the later tragedy. Eurip. Phœn. 210. *Τύριον οἶδμα λιποῦσ' ἔβαν.*

The tragedians of the same age sometimes allowed themselves an anapæst also: Soph. Philoct. 1098.

τί ποτ' αὖ μοι τὸ κατ' ἦμαρ.

Where in the antistrophe v. 1110. there is an iambus. Euripides Iph. T. 1120. *μεταβάλλει δυσδαιμονία.*

Aristophanes ridicules this foot, as inelegant: Ran. 1322.

περίβαλλ', ὦ τέκνον, ὠλένας.
ὁρᾷς τὸν πόδα τοῦτον; Δ. ὁρῶ.

§ 469. When there is a dactyl in the base, each form, both this,

-⏑⏑-⏑⏑-⏑-

and this,

-⏑⏑-⏑-⏑⏑-

almost always answers to itself exactly; so that it may be doubted whether these be not rather dactylic numbers. But in the later tragedy the antistrophics show that a dactyl is put in the base. Eurip. Phœn. 216. 228.

Ἰόνιον κατὰ πόντον ἐλά-τᾳ.
ἴσα δ' ἀγάλμασι χρυσεοτύ-ποις.

Iph. T. 1129. 1144.

κέλαδον ἑπτατόνου λύρας.
παρθένος εὐδοκίμων γάμων.

Iph. Aul. 547. 562.

μαινομένων οἴστρων, ὅθι δή.
μέγα φέρουσιν εἰς ἀρετάν.

So in comedy too sometimes. See Aristoph. Thesm. 1136. sqq. and Elem. D. M. p. 541.

§ 470. The choriambus, which follows the basis in this form,

∴ ∴ | ⏑ – – ⏑ – | ⏑ –

is changed neither into an iambic dipodia, as in other choriambic verses, because the anacrusis cannot follow the base; nor into a Molossus, as it appears, on account of the too great ambiguity which would arise from it; since any one might scan such verses in the following manner,

∴ ∴ | – – | – ⏑ –

rather than, as he ought, thus,

∴ ∴ | – – – | ⏑ –

§ 471. But resolutions of this choriambus, especially in the later tragedy, are not unfrequent. And of the first syllable, as in Soph. Œd. C. 186. 205.

τέτροφεν ἄφιλον ἀποστυγεῖν.
τίς ὢν, πολύπονος ἄγῃ, τίν' ἄν.

And in a Pherecratean: Hel. 1502. 1519.

ἐπιπετόμενος ἰακχεῖ.
ῥόθια πολιὰ θαλάσσας.

Of the last syllable, as in Hel. 1505. 1522.

βᾶτε Πλειάδας ὑπὸ μέσας.
δυσκλείαν ἀπὸ συγγόνου.

Aristoph. Thesm. 1136.

Παλλάδα τὴν φιλόχορον ἐμοί.

Nor do I doubt that sometimes even both were resolved, as in the other form, of which § 475.

§ 472. In the second form,

∴ ∴ | – ⏑ / ⏑ ⏑ | – ⏑ ⏑ –

the order, which follows the base, may have both a resolution of the arsis, and the last syllable doubtful. Whence instead of a trochee sometimes a spondee is put, sometimes a tribrach, and these very often; sometimes, but more seldom, an anapæst also, as in Orest. v. 812. 824.

οἰκτρότατα θοινάματα καί·
Τυνδαρὶς ἰάκχησε τάλαι-να.

Iph. Aul. 1041. 1063.

Πιερίδες ἐν δαιτὶ θεῶν.
παῖδες Θεσσαλαὶ, μέγα φῶς.

§ 473. When that foot is a dactyl, it may be doubtful perhaps whether the verses are not rather dactylic than Glyconic; as in Iph. Taur. 1092. 1109.

εὐξύνετον ξυνετοῖσι βοάν.
οὐλομένων ἐνὶ ναυσὶν ἔβαν.

It is probable however, that in the later tragedy the foot was sometimes made a dactyl even in Glyconics; which Aristophanes censures, Ran. 1023.

"περίβαλλ', ὦ τέκνον, ὠλένας."
ὁρᾷς τὸν πόδα τοῦτον; Δ. ὁρῶ.

ΑΙ. *τί δαί; τοῦτον ὁρᾷς;* Δ. *ὁρῶ.*
ΑΙ. *τοιαυτὶ μέντοι σὺ ποιῶν*
τολμᾷς τἀμὰ μέλη ψέγειν,
ἀνὰ τὸ δωδεκαμήχανον
Κυρήνης μελοποιῶν.

474. The choriambus, which in this form has the last place, does not appear to have been changed into a Molossus. For Soph. Antig. 103. 120.

ἐφάνθης πότ', ὦ χρυσέας
ἔβα, πρίν ποθ' ἁμετέρων.

proves nothing; not only on account of the ambiguous measure of the word *χρύσεος*, (on which see Elem. D. M. p. 44.) but also because by expunging *ὦ* the other form of the Glyconic may be easily restored.

§ 475. But both the long syllables of this choriambic may be resolved. Eurip. Bacch. 410. 427.

ἐκεῖσ' ἄγε με, Βρόμιε, Βρόμιε.
σοφὰν δ' ἄπεχε πραπίδα φρένα τε.

§ 476. For although Glyconics sometimes follow one another without continuity of numbers, whence both hiatus and the doubtful syllable have place in their end, (see Seidler ad Eurip. Electr. 153. and 207.) yet, for the most part they are so connected in systems, with exclusion of hiatus and the doubtful syllable, as to admit not only of the division of words between two verses, but also of the resolution of the last syllable of a verse. See Seidler de Verss. Dochm. p. 260. and on Eurip. Iph. Taur. 1076. A resolution, however, after a preceding long syllable is rare: Eurip. Ion 205.

πάντᾳ τοι βλέφαρον διώ-
κω· σκέψαι κλόνον ἐν τείχεσι
λαΐνοισι Γιγάντων.

§ 477. As dochmiac verses have other numbers, resembling them, or parts of them, both intermingled and coupled with them, so with Glyconics also a vast multitude of verses is found joined, which are either like them, or consist of Glyconics themselves, with some part taken away or added. These verses have usually this in common, that they contain a choriambus joined with a different foot.

§ 478. The forms which are about the most in use are these. First, the shortest,

$\acute{}\cup\cup- \mid \cup\acute{} -$ and $\acute{}\cup \acute{}\cup \mid \acute{}\cup\cup-$

which whether they are mutually interchanged or not I shall leave undecided, as they use to answer each other exactly. See however § 493. Soph. Œd. Col. 128. 160.

ἃς τρέμομεν λέγειν.
ῥεύματι συντρέχει.

Eurip. Hec. 637. 646.

ἅλιος αὐγάζει.
παῖδας ἀνὴρ βούτας.

It appears that this kind of verses might seem to be dochmiac also.

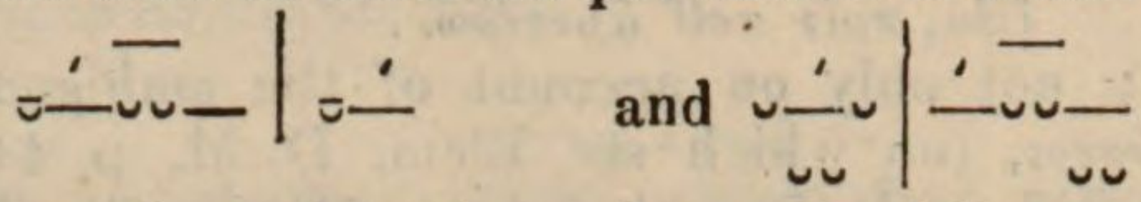
But it cannot be if it could be commuted with the other form, which is in those of Euripides, Suppl. 960. 968.

δυσαίων δ' ὁ βίος.
οὔτ' ἐν τοῖς φθιμένοις.

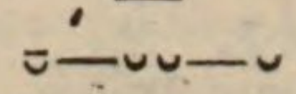
In that form a resolution of the first syllable of the choriambus occurs in Bacch. 863. to which 883 answers:

εἰς αἰθέρα δροσερόν.
τούς τ' ἀγνωμοσύναν.

§ 479. Next with an anacrusis put instead of a base.



For analogy requires that these forms should answer to each other, although no dependable examples are at hand. And in the catalectic:



Soph. Œd. R. 467.

ὥρα νιν ἀελλάδων
ἵππων σθεναρώτερον
φυγᾷ πόδα νωμᾷν.

And in the antistrophe:

φοιτᾷ γὰρ ὑπ' ἀγρίαν
ὕλαν ἀνά τ' ἄντρα καὶ
πέτρας, ὡς ταῦρος.

And in Aj. 1187.

δορυσσόντων μόχθων
ἄταν ἐπάγων ἀνά γε
τὰν εὐρώδη Τροίαν.

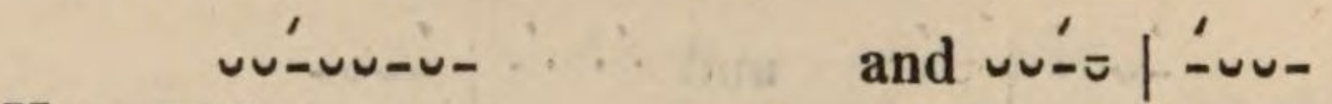
I have added *γε*, because the numbers appear to be continuous. For so the antistrophe:

ἔδειξεν ὅπλων Ἕλλα-
σιν κοινὸν Ἄρην· ἰὼ
πόνοι πρόγονοι πόνων.

The arsis of the amphibrachys, with which the other form begins, is resolved in Hel. 527.

ἀλλ' ἔτι κατ' οἶδμ' ἅλιον.

§ 480. Like this is another kind, having an anapæstic anacrusis:



Eurip. Hec. 905.

σὺ μέν, ὦ πατρὶς Ἰλιάς.

Iph. Aul. 206. *τὸν ἰσάνεμόν τε ποδοῖν.*
And the catalectic, Hecub. 909.

δορὶ δή, δορὶ πέρσαν.

The last syllable of the choriambus in the first of the forms is resolved in Hel. 1365. to which 1381 answers:

Κύπρις γέλασέ τε θεά.
καὶ παννυχίδες θεᾶς.

The last syllable of the verse is resolved v. 1330. 1348.

μέτα, κοῦραι ἀελλοπόδες.
πολέων δ' ἀπέλειπε βίος.

§ 481. To the catalectic a Cretic or Molossus is sometimes added. Soph. Aj. 1191. 1198.

δύστανον ὄνειδος Ἑλλάνων.
κεῖνος γὰρ ἔπερσεν ἀνθρώπους.

§ 482. There are other forms longer than the Glyconic. Of these the first is that of the hypercatalectic Glyconic:

⏑́ ⏑́ | –⏑⏑– | ⏑́–⏒ and ⏑́ ⏑́ –⏒ | –⏑⏑–⏒

Soph. Œd. Col. 133. 165.

ἰέντες· τὰ δὲ νῦν τίν' ἥκειν.
κλύεις, ὦ πολύμοχθ' ἀλᾶτα;

This form often creates doubt when a Glyconic follows having an anacrusis for a base, as in Helena 1317.

ὀρεία ποτὲ δρομάδι κώλῳ
ματὴρ θεῶν ἐσύθη.

In such passages, unless a hiatus or other sufficient cause requires this arrangement of the verses, they are rather to be so divided that both may be legitimate Glyconics:

ὀρεία ποτὲ δρομάδι κώ-
λῳ ματὴρ θεῶν ἐσύθη.

The other form of the hypercatalectic appears to answer to the first in Heraclid. 770. 777.

ἀλλ', ὦ πότνια, σὸν γὰρ οὖδας.
ἀλλ' ἐπεί σοι πολύθυτος αἰεί.

§ 483. A like verse, but having a resolved dactyl for a base, is in Bacch. 874. 894.

—⏑⏑—⏑ | —⏑⏑—⏒
⏑⏑

σκιαροκόμου τ' ἐν ἔρνεσιν ὕλας.
νόμιμον, ἀεὶ φύσει τὸ πεφυκός.

§ 484. Another kind, often joined with Glyconics, is this,

–⏑⏑–⏑–⏑–⏒

Soph. Œdip. Col. 119.

ἐκτόπιος συθεὶς ὁ πάντων.

But when the fifth syllable from the beginning is long, the verse is to be considered rather as composed of an antispastus and ditrochee, as in Iphig. Aul. 761.

⏒——⏑ | —⏑—⏒
⏑⏑

παντόσυνοι πνεύσω' ἀνάγκαι.

§ 485. Another kind is this:

⏑́ ⏑́ | –⏒ | –⏑⏑–⏑–⏒

Eurip. Electr. 736. 741.

καλλίστων ὄμβρων Διόθεν στερεῖσαι.
κτείνεις, κλεινῶν συγγενέτειρ' ἀδελφῶν.

§ 486. The longest of the verses allied to Glyconics is the Phalæcean hendecasyllable:

˘ ˘ | – ˘ ˘ – ˘ – ˘ –

This has been spoken of in § 356.

§ 487. The same mode of augmenting the verses in the end is found in those shorter forms also, which have been mentioned above. Such is this metre:

˘ – ˘ | – ˘ ˘ – ˘

Eurip. Hippol. 145. 155.

σὺ δ' ἀμφὶ τὰν πολύθηρον.
ἢ ναυβάτας τις ἔπλευσεν.

§ 488. By another mode Glyconics are augmented in the beginning. Whence this form was invented:

˘ – ˘ | – ˘ ˘ – | ˘ – and ˘ – ˘ | – ˘ | – ˘ ˘ –

Soph. Antig. 814. 831.

ἔγκληρον, οὔτε νυμφίδιος.
τέγγει θ' ὑπ' ὄφρυσι παγκλαύτοις.

for that seems to be the right reading. See Elem. D. M. p. 564.

Eurip. Hel. 1497. 1514.

ὄμβρον λιποῦσαι χειμέριον.
λαμπρῶν ἄστρων ὑπ' ἀέλλαισιν.

§ 489. Another kind has a trochee inserted between the base and the other parts of the Glyconic:

˘ ˘ | – ˘ | – ˘ ˘ – | ˘ –

and

˘ ˘ | – ˘ | – ˘ | – ˘ ˘ –

Eurip. Bacch. 865. 885.

ἐμπαίζουσα λείμακος ἡδοναῖς.
αὔξοντας σὺν μαινομένᾳ δόξᾳ.

Hippol. 147. 157.

ἀνίερος ἀθύτων πελάνων τρύχῃ.
λιμένα τόνδ' εὐξεινότατον ναύταις.

Cyclop. 41. 55.

πᾷ δή μοι γενναίων μὲν πατέρων.
σπαργῶντάς μοι τοὺς μαστοὺς χάλασον.

§ 490. Another kind, like that mentioned § 481, consists of a Pherecratean and a Molossus or Cretic:

˘ ˘ | – ˘ ˘ – ˘ | – | ˘ –

Eurip. Med. 159. 183.

τάκου δυρομένα σὸν εὐνέταν.
πένθος γὰρ μεγάλως τόδ' ὁρμᾶται.

§ 491. Sometimes a Bacchius is put before a Glyconic:

˘ – – | ˘ ˘ | – ˘ ˘ – | ˘ –

Soph. Aj. 1205. 1217.

ἐρώτων, ἐρώτων δ' ἀπέπαυσεν ὤ-μοι.
γενοίμαν, ἵν' ὑλᾶεν ἔπεστι πόν-του.

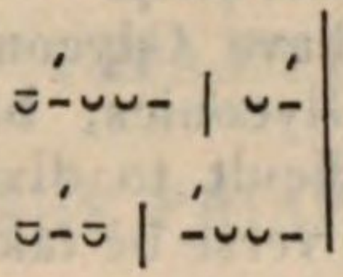
See Œd. Col. 123. 155.

§ 492. A Cretic or Molossus is added to the Glyconic at the end, in the Electra of Eurip. 434. 443.

πέμπουσαι χοροὺς μετὰ Νηρηΐδων.
μόχθους ἀσπιστὰς ἔφερον τευχέων.

Ion. 1236. *λεύσιμοι δὲ καταφθοραὶ δεσποίνᾳ.*

§ 493. And to the verse mentioned § 479.



Herc. Fur. 791. 808.

Μουσῶν θ' Ἑλικωνίδων δώματα.
Πλούτωνος δῶμα λιπὼν νέρτερον.

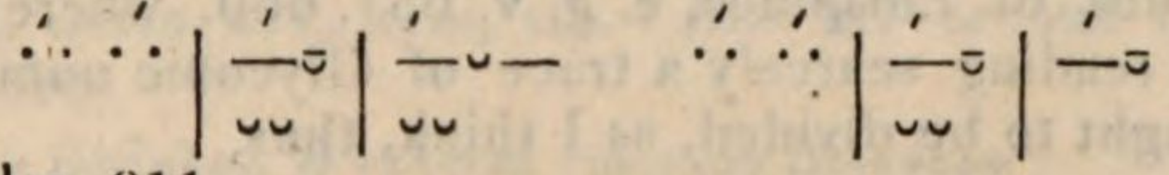
§ 494. As choriambic numbers are often mingled with Glyconic, as being allied to them, (see Soph. Philoct. 175. 186.) so also one choriambus is sometimes added to a Glyconic. An example of one resolved is in Ion 122. 138.

παναμέριος ἅμ' ἁλίου—πτέρυγι θοᾷ.
νῦν δ' ὠφέλιμον ἐμοὶ πατέρος—ὄνομα λέγω.

§ 495. Hence among Glyconics a verse is often found composed of a Cretic and Choriambus: Eurip. Hel. 1356.

ματρὸς ὀργὰς ἐνέπει·
βᾶτε, σεμναὶ Χάριτες.

§ 496. After the example of Glyconic and Pherecratean verses another kind has been made, which has a Cretic instead of a choriambus:



Aristoph. Eccles. 911.

αἲ αἲ, τί ποτε πείσομαι;
οὐχ ἥκει μοὐταῖρος·
μόνη δ' αὐτοῦ λείπομ'· ἡ
γάρ μοι μήτηρ ἄλλη.

Such verses are here and there met with joined with legitimate Glyconics, as in Av. 680. Hippol. 66. If in the shorter verse there is an iambus in the base, and the third syllable from the end is short, the metre may seem to be Bacchiac, as in Suppl. Eurip. 990. 1012.

τί φέγγος; τίν' αἰγλάν;
ὁρῶ δὴ τελευτάν.

In Ion v. 190. 201. a spondee forming the base in the antistrophic shows the numbers not to be Bacchiac:

ἰδοὺ, τάνδ' ἄθρησον.
καὶ μὰν τόνδ' ἄθρησον.

In these there are resolutions: Eurip. Suppl. 1018. Electr. 153.

πηδήσασα πυρὸς ἔσω.
πατέρα φίλτατον καλεῖ.

§ 497. The first syllable of this metre being taken away, there remains an ischiorrhogic iambic, which too itself is often met with among Glyconics:

⏑ - ⏑ | - | ⏑ -

Soph. Œd. Col. 121.

λεύσσεις νιν; προσδέρκου,
προσφθέγγου πανταχῆ.

Eurip. Hec. 449. 460.

κτηθεῖσ' ἀφίξομαι.
πτόρθους Λατοῖ φίλᾳ.

§ 498. Since in strophes that have Glyconic metres all the verses are not invariably legitimate Glyconics, but some longer, some shorter, it is often extremely difficult to divide and mark out the verses rightly, for if a part of one verse be taken away and added to another verse, the metres are not the less good and usual. Thus in Soph. Antig. 100. whether one divides in the following manner,

ἀκτὶς ἀελίου, τὸ κάλ-
λιστον ἑπταπύλῳ φανὲν
Θήβᾳ τῶν προτέρων φάος,

or in the following,

ἀκτὶς ἀελίου,
τὸ κάλλιστον ἑπταπύλῳ
φανὲν Θήβᾳ τῶν προτέρων

neither method can in itself be reprehended. In such passages therefore we must carefully consider what the comparison of antistrophes, if the poetry be antistrophic, either in hiatuses, or doubtful syllables, or correspondence of feet, and lastly what the general conformation of the phraseology suggests as most probable. See Elem. D. M. p. 569. sqq.

In the Medea of Euripides, e. g. v. 651. 660. where according to the common reading scarcely a trace of Glyconic numbers appears, the verses ought to be divided, as I think, thus,

ἀμέραν τάνδ' ἐξανύσασα· μό-
χθων δ' οὐκ ἄλλος ὕπερθεν, ἢ
γᾶς πατρίας στερέσθαι.
μὴ φίλους τιμᾷν, καθαρὰν ἀνοί-
ξαντα κλῆδα φρενῶν· ἐμοὶ
μὲν φίλος οὔποτ' ἔσται.

In Hippol. v. 735. the verses ought perhaps to be thus disposed:

ἀρθείην δ' ἐπὶ πόντιον
κῦμα τᾶς Ἀδριηνᾶς
ἀκτᾶς, Ἠριδανοῦ θ' ὕδωρ,
ἔνθα πορφύρεον σταλάσ-
σουσ' εἰς οἶδμα πατρὸς τάλαιναι
κόραι Φαέθοντος οἴκτῳ, δακρύων
τὰς ἠλεκτροφαεῖς αὐγάς.

To which these at v. 745. correspond:

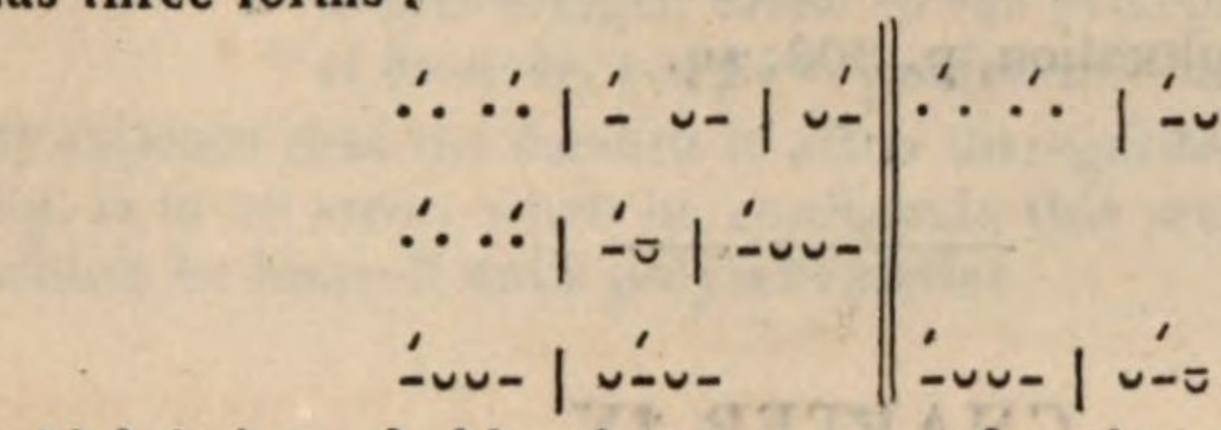
ναύταις οὐκ ἔθ' ὁδὸν νέμει,
σεμνὸν τέρμονα κύρων

οὐρανοῦ, τὸν Ἄτλας ἔχει,
κρῆναί τ' ἀμβρόσιαι χέον-
ται Ζηνὸς μελάθρων πάρακτοι.
ἵν' ἁ βιόδωρος αὔξει Ζαθέα
χθὼν εὐδαιμονίαν ἐσθλοῖς.

CHAPTER III.

OF THE PRIAPEIAN VERSE.

§ 499. The *Priapeian* verse consists of a Glyconic and Pherecratean joined in one: which metricians wrongly refer to antispastics. It has three forms:



Of which it is probable that one was for the most part used with exclusion of the rest, as by Anacreon:

ἠρίστησα μὲν ἰτρίου λεπτοῦ μικρὸν ἀποκλὰς,
οἴνου δ' ἐξέπιον κάδον· νῦν δ' ἁβρῶς ἐρόεσσαν
ψάλλω πηκτίδα τῇ φίλῃ κωμάζων παΐδ' ἁβρῇ.

and in Catull. Carm. xvii, xviii, xix. And the second by Euphorion of Chersonesus:

οὐ βέβηλος, ὦ τελεταὶ τοῦ νέου Διονύσου·
κἀγὼ δ' ἐξ εὐεργεσίης ὠργιασμένος ἦκω,
ὀδεύων Πηλουσιακὸν κνεφαῖος παρὰ τέλμα.

§ 500. The comedians seem to have put all the forms promiscuously. Pherecrates, or some other, in Pers. ap. Athen. xv. p. 685. A.

ὦ μαλάχας μὲν ἐξορῶν, ἀναπνέων θ' ὑάκινθον,
καὶ μελιλώτινον λαλῶν, καὶ ῥόδα προσσεσηρώς·
ὦ φιλῶν μὲν ἀμάρακον, προσκινῶν δὲ σέλινα,
γελῶν δ' ἱπποσέλινα, καὶ κοσμοσάνδαλα βαίνων,
ἔγχει· κἀπιβόα τρίτον Παιῶν', ὡς νόμος ἐστίν.

And the author of the Μεταλλεῖς ib.

ὑπ' ἀναδενδράδων ἁπαλὰς ἀσπαλάθους πατῶν τις
ἐν λειμῶνι λωτοφόρῳ, κύπειρόν τε δροσώδη,
κἀνθρύσκου, μαλακῶν τ' ἴων λείμακα, καὶ τριφύλλου.

§ 501. The cæsura is everywhere carefully observed. I do not think a pyrrhic is anywhere used in the base. The tribrach is supported by the examples which I have quoted. A dactyl is found in

the verses which the scholiast of Theocritus in the prolegomena about the difference of bucolic poems adduces:

δέξαι τὰν ἀγαθὰν τύχαν, δέξαι τὰν ὑγίειαν,
ἂν φέρομεν παρὰ τῆς θεοῦ, ἂν ἐκαλέσσατο τήνα.

In Catull. Carm. xix. the right reading is,

Primitus tenera virens spica mollis arista.

§ 502. This metre appears to have been asynartete. Whence the hiatus in that example of Theocritus's scholiast, and the doubtful syllable in Catullus xix, 4.

Nutrivi magis et magis, ut beata quotannis,

and the invention of the grammarians who give the title of a Priapeian verse to a heroic hexameter, when it is so constructed that it can be read in that metre, as,

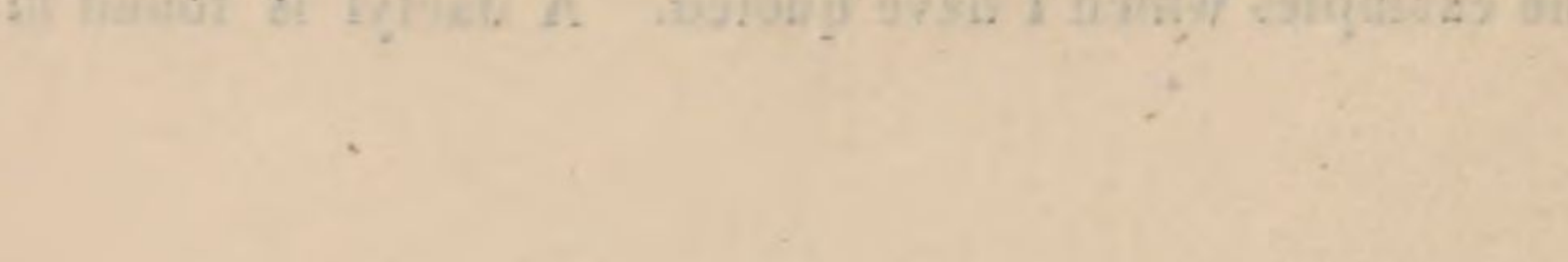
Κουρῆτές τ' ἐμάχοντο, καὶ Αἰτωλοὶ μενεχάρμαι.
Cui non dictus Hylas puer, et Latonia Delos.
Aut Ararim Parthus bibet, aut Germania Tigrim.

See Gaisford on Hephæstion, p. 308. sq.

CHAPTER IV.

OF THE EUPOLIDEAN METRE.

§ 503. The *Eupolidean* verse, peculiar to comedians, is not rightly reckoned by metricians among the polyschematisti. This metre consists of a Glyconic verse, having a choriambus in the end, and another like member, in which is a Cretic instead of a choriambus, (on which in § 496.) the cæsura, which is at the end of the first member, being very often neglected.



A notable example of xlv. verses is in the Nubes of Aristophanes, v. 518. seqq.

ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως.

§ 504. In the base are found a trochee, iambus, spondee, and sometimes a tribrach. Aristoph. Nub. 539.

ἐρυθρὸν ἐξ ἄκρου, παχὺ, τοῖς παιδίοις ἵν' ἦν γέλως.

Pherecrates ap. Athen. xiii. p. 612. A.

συνέδριον τοῖς μειρακίοις ἵν' ἐλάλει δι' ἡμέρας.

The trochee, which follows the base, has sometimes, although seldom, the arsis resolved: Pherecrates ib.

κἆτα μυροπωλεῖν τί μαθόντ' ἄνδρ' ἐχρῆν καθήμενον.

CHAPTER V.

OF THE CRATINEAN METRE.

§ 505. The *Cratinean* metre differs from the Eupolidean in the first portion only, in which it has a choriambus and an iambic dipodia:

-⏑⏑- | ⏑-⏑- || ˙˙ ˙˙ | -⏑ | -⏑-

(Hephæstion p. 96.)

Εὖιε, κισσοχαῖτ' ἄναξ, χαῖρ', ἔφασκ' Ἐκφαντίδης.
πάντα φορητὰ, πάντα τολμητὰ τῷδε τῷ χορῷ,
πλὴν Ξενίου νόμοισι, καὶ Σχοινίωνος, ὦ Χάρων.

Eupolis:

ἄνδρες ἑταῖροι, δεῦρο δὴ τὴν γνώμην προσίσχετε,
εἰ δυνατὸν, καὶ μή τι μεῖζον πράττουσα τυγχάνει.

It appears that the cæsura is often disregarded. Hephæstion, by the by, is in an error, when he confounds this metre with the choriambic, which he himself calls polyschematist.

CHAPTER VI.

OF THE CHORIAMBIC METRE CALLED POLYSCHEMATIST, [OR ANOMALOUS.]

§ 506. The *choriambic* metre, which metricians call *polyschematist*, seems not to be such in reality. It consists of these parts:

-⏑⏑- | ⏑-⏑- || -⏑⏑-⏑-⏑

For except disregard of the cæsura, the comedians appear to have kept these numbers so pure, that they did not even put a spondee in the beginning of the iambic dipodia, nay they even abstained from resolutions. Anacreon:

Σίμαλον εἶδον ἐν χορῷ πηκτίδ' ἔχοντα καλήν.

Eupolis:

καὶ ξυνεγιγνόμην ἀεὶ τοῖς ἀγαθοῖς φάγροισιν.

Athenæus vi. p. 236. E. has preserved sixteen verses of Eupolis written in this metre.

CHAPTER VII.

OF THE VERSE CALLED EPIONICUS POLYSCHEMATISTUS.

§ 507. The verse, which metricians call *epionicus polyschematistus*, neither has any tittle of Ionic numbers, unless wrongly divided into dipodias, nor is polyschematist. It consists of these orders:

⏑–⏑́ | –⏑⏑–– || ⏑–⏑́ | –⏑⏑–

The cæsura is not everywhere regarded. Eupolis:

ὦ καλλίστη πόλι πασῶν, ὅσας Κλέων ἐφορᾷ,
ὡς εὐδαίμων πρότερόν τ' ἦσθα, νῦν τε μᾶλλον ἔσει.

Id. *ἔδει πρῶτον μὲν ὑπάρχειν πάντων ἰσηγορίαν.*
πῶς οὖν οὐκ ἄν τις ὁμιλῶν χαίροι τοιᾷδε πόλει,
ἵν' ἔξεστιν πάνυ λεπτῷ κακῷ τε τὴν ἰδέαν.

Thus it now appears the verses are to be written. See Lindemann ad Priscian. Op. Minor. p. 252.

CHAPTER VIII.

OF ASYNARTETE VERSES.

§ 508. By metricians those verses are called *asynartete*, in which two members are included, which cannot be connected and coupled together. This definition is false, because it applies to many verses also which are not reckoned among the asynartete. We therefore call those verses asynartete, whose parts are connected by a looser tie, so that the coherence of language may be either continued unbroken, or interrupted by hiatus and the doubtful syllable. As in Plautus Amph. i, 1, 35. 39.

Qui múlta Thebanó poplo—acérba objecit fúnera,
Regíque Thebanó Creonti régnum stabilivít suum.

The inventor of asynartete verses is supposed to have been Archilochus, who joined two verses in one, a hiatus and doubtful syllable being admitted in their commissure. Whether he moreover constructed the same verses with continuity of language, and with a word divided between the two portions, is uncertain: I doubt it however. The metres which are mentioned by Hephæstion as asynartete are these.

§ 509. The metre of Archilochus is this:

⏑–⏑⏑–⏑⏑–⏑ | –⏑–⏑–⏑

in which he uniformly observed the cæsura.

Ἐρασμονίδη Χαρίλαε, χρῆμά τοι γελοῖον.

The comedians often used this metre, but they did not observe the cæsura very religiously. Eupolis:

ὦ δέσποτα, καὶ τάδε νῦν ἄκουσον, ἂν λέγω σοι.

§ 510. Cratinus used a similar verse:

Ἐρασμονίδη Βάθιππε, τῶν ἀωρολείων.

§ 511. This of Archilochus is truly asynartete:

οὐκ ἔθ' ὁμῶς θάλλεις ἁπαλὸν χρόα· κάρφεται γὰρ ἤδη.
καὶ βήσσας ὀρέων δυσπαιπάλους, οἷος ἦν ἐφ' ἵππου.

Horace too has used this, i, 4. abstaining however from the license of the doubtful syllable and hiatus. Simonides has neglected the cæsura; by using a compound word however: epigr. xci.

τῶν ἐχορήγησεν κύκλον μελίγηρυν Ἱππόνικος.

§ 512. Cratinus has made a similar verse, whose first portion is catalectic on two syllables:

χαίρετε, πάντες θεοὶ, πολύβωτον ποντίαν Σέριφον.

See Elem. D. M. p. 644.

§ 513. Another asynartete verse of Archilochus, which Horace also has made asynartete, Epod. xi., is this:

ἀλλά μ' ὁ λυσιμελὴς, ὦ 'ταῖρε, δάμναται πόθος.
Arguit et latere petitus imo spiritus.
Fervidiore mero arcana promorat loco.

§ 514. Hephæstion has omitted an asynartete constructed by Archilochus of the same members reversed; of which Bentley ad Hor. Epod. xi. Horace has used it, Epod. xiii.

Levare diris pectora sollicitudinibus.

§ 515. By Alcæus and Anacreon this metre is used:

ὀρσόλοπος μὲν Ἄρης φιλέει μεναίχμαν·

which I doubt is not asynartete.

§ 516. Another from the Iobacchi ascribed to Archilochus:

Δήμητρος ἁγνῆς καὶ Κόρης τὴν πανήγυριν σέβων.

§ 517. Another of the following form in Euripides:

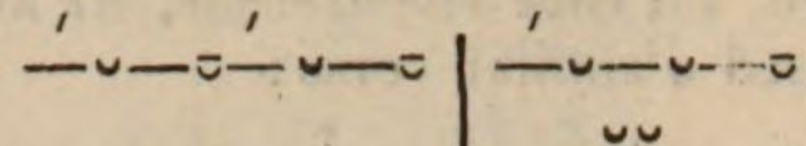
ἑῷος ἡνίχ' ἱππότας ἐξέλαμψεν ἀστήρ.

See Callim. fr. 116.

§ 518. Another sort is represented by Hephæstion to be thus composed:

he takes an example of three verses, which appear to be corrupt.

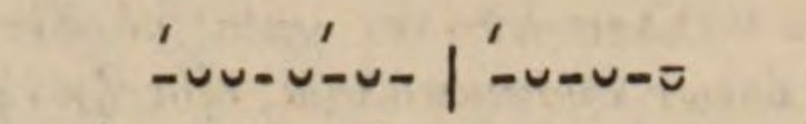
He was perhaps induced by the vitiated reading of those verses to state this metre wrongly. The verses appear to have had the following metre:



ἔστι μοι καλὰ πάϊς, χρυσέοισιν ἀνθέμοισιν
ἐμφερῆ ἔχοισα μορφὰν, Κληΐς ἀγαπατὰ,
τᾶς ἐγὼ οὐδὲ Λυδίαν ἄπασαν, οὐδ' ἐραννάν.

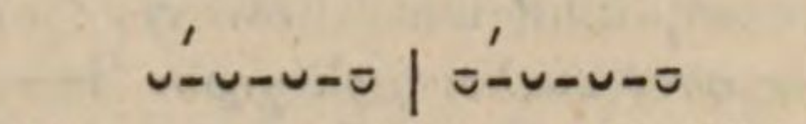
The cæsura in the middle of the verse is neglected.

§ 519. Another of Anacreon:



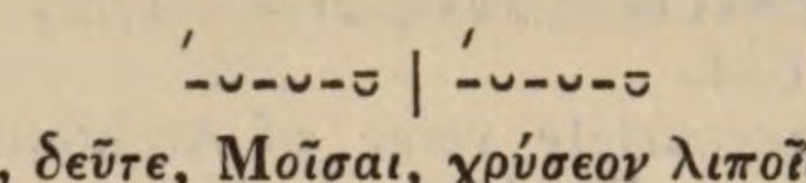
τὸν λυροποιὸν ἠρόμην Στράττιν, εἰ κομήσει.

§ 520. Another of Callimachus:



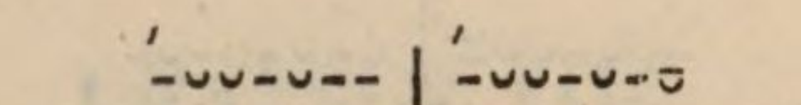
Δήμητρι τῇ πυλαίῃ, τῇ τοῦτον οὐκ Πελασγῶν.

§ 521. Another of Sappho:



δεῦρο, δεῦτε, Μοῖσαι, χρύσεον λιποῖσαι.

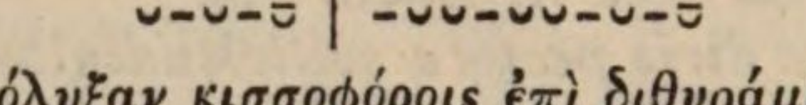
§ 522. Another of the same:



ὄλβιε γαμβρὲ, σοὶ μὲν δὴ γάμος, ὡς ἀράευ,
ἐκτετέλεστ', ἔχεις δὲ παρθένον, ἂν ἀράευ.

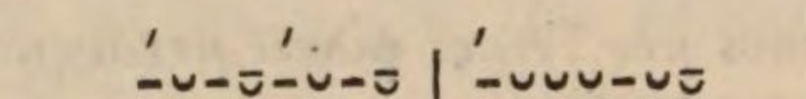
Hephæstion cites an example also of disregard of the cæsura.

§ 523. Another is in the epigr. of Simonides in Brunck. Anal. t. i. p. 141.



ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις.

§ 524. Aristophanes in Lysistr. v. 1014. sqq. has used the following sort, disregarding the cæsura:



οὐδέν ἐστι θηρίον γυναικὸς ἀμαχώτερον,
οὐδὲ πῦρ, οὐδ' ὦδ' ἀναιδὴς οὐδεμία πόρδαλις.

Others, which have been reckoned asynarteta, will be mentioned below, chiefly in chap. xi.

CHAPTER IX.

OF THE SATURNIAN VERSE.

§ 525. Among the asynarteti is to be reckoned perhaps the *Saturnian* verse, which appears to be the only one used by the most

ancient Roman poets. In it both inscriptions and poems were written. Livius Andronicus translated the Odyssey in this metre: and in it Nævius wrote the first Punic war. It has these numbers:

⏑ – ⏑ – ⏑ – ⏑ | – ⏑ – ⏑ – ⏑

Dabúnt malum Metélli Nǽvio poëtæ.

But those rude poets both disregarded the cæsura often, and used every kind of resolution, resolving even the doubtful syllable in the end of the first member: after the manner of ancient language too they allowed spondees in all the places. Nay the most ancient of the poets seem to have thought it sufficient if their verses only bore some sort of resemblance to these numbers. The verses of the inscription made by Nævius on himself, and preserved by Gellius i, 24. are tolerable enough:

Mortális immortális flére si foret fas,
Flerént divæ Caménæ Nǽvium poëtam.
Itáque postquam est Orcíno tráditus thesauro,
Oblíti sunt Romǽ loquiér Latina lingua.

The last of the Romans who used this metre appears to have been Varro in his satires.

CHAPTER X.

OF VERSES COMPOSED BY ANTIPATHY.

§ 526. What are called by metricians *μέτρα κατ' ἀντιπάθειαν μικτὰ*, (on which see § 454.) are compositions of different numbers. They mention these: The *Sapphic hendecasyllabic epichoriambic*, which is to be measured thus:

– ⏑ – ⏑ | – ⏑ ⏑ – ⏑ – ⏑

ποικιλόθρον' ἀθάνατ' Ἀφροδίτα.

which will be spoken of below, § 583. sqq.

§ 527. The *hendecasyllabic Pindaric:*

⏑ – – ⏑ | – ⏑ ⏑ – ⏑ – ⏑

ὁ Μουσαγέτας με καλεῖ χορεῦσαι·
ἄγοις ὦ κλυτὰ θεράποντα Λατοῖ.

§ 528. The *Alcaic hendecasyllabic Epionic à majore:*

⏑ – ⏑ – ⏑ | – ⏑ ⏑ – ⏑ ⏑

ἄναξ Ἄπολλον, παῖ μεγάλω Διός.

On this see § 586. sqq.

§ 529. The *Alcaic dodecasyllabic Epionic:*

⏑ – ⏑ – ⏑ | – ⏑ ⏑ – ⏑ – ⏑

ἰόπλοκ' ἀγνὰ μειλιχόμειδε Σαπφοῖ.

§ 530. The *Epionic tetrameter catalectic:*

⏑́–⏑–⏑ | –́⏑⏑–⏑–⏑ | –́⏑–

τοιοῦτος εἰς Θήβας πάϊς ἁρμάτεσσ' ὀχήμενος.
μόλις μὲν Ἔννη λεπτὸν ἔχοισ' ἐπ' ἀτράκτῳ λίνον.

§ 531. *Epionic à minori:*

⏑́–⏑– | ⏑⏑́–́ | ⏑⏑́–

περισσὸν αἲ γὰρ Ἀπόλλων ὁ Λύκειος.

§ 532. Another *epionic:*

⏑́–⏑– | ⏑⏑́–⏑–⏑–

ἔχει μὲν Ἀνδρομέδα καλὰν ἀμοίβαν.
Σαπφοῖ, τί τὰν πολύολβον Ἀφροδίταν.

CHAPTER XI.

OF CONCRETE NUMBERS.

§ 533. Of *concrete numbers* (see § 21. and 456.) two kinds principally are to be remarked, the one increased from the dactylic kind to the pæonic, the other from the trochaic to the spondiac. Since in these metres different numbers cohere in one periodic order, and the posterior exceed the anterior, the arsis of the posterior must necessarily be the stronger, because it must be augmented with a new force for generating an order which is greater than that order which it would otherwise have produced.

§ 534. That kind which passes from dactylic to pæonic was used chiefly by the tragedians, who finished the dactylic numbers thus,

–⏑⏑–⏑⏑–́ –́

A striking example, in which this form of the dactylic metre alternates with a parœmiac verse, is in Œdip. Col. 216.

OI. *ὤ μοι ἐγὼ, τί πάθω, τέκνον; ἰώ.*
A. *λέγ', ἐπείπερ ἐπ' ἔσχατα βαίνεις.*
OI. *ἀλλ' ἐρῶ· οὐ γὰρ ἔχω κατακρυφάν.*
X. *μακρὰ μέλλετον· ἀλλὰ τάχυνον.*
OI. *Λαΐου ἴστε τίν', ὤ.* X. *ἀπόγονον;*
OI. *τό τε Λαβδακιδᾶν γένος;* X. *ὦ Ζεῦ.*
OI. *ἄθλιον Οἰδιπόδαν;* X. *σὺ γὰρ ὅδ' εἶ;*
OI. *δέος ἴσχετε μηδὲν ὅσ' αὐδῶ.*

And elsewhere often. See Elem. D. M. p. 647. and 770. and p. 750. 7.

§ 535. And they use the same method in anapæstic numbers. Eurip. Androm. 1184. 1197.

Σιμοεντίδα παρ' ἀκτάν.
βροτὸς εἰς θεὸν ἀνάψαι.

§ 536. The other kind of concrete numbers which deserves mention is seen in *second epitrites*, which are commonly reckoned among trochaic metres. These are spoken of in Diss. de Metrorum quorumdam Mensura Rhythmica, which is now inserted in the tractate on the metres of Pindar in Heyne's second edition. That these epitrites are not trochaic dipodiæ is not only plain from this, that the spondee, by which they are concluded, is the legitimate foot, but it is required by the whole structure of the poems wherein they are used, which utterly rejects the levity of trochaic numbers; and the fact is confirmed by the Doric harmony, which, it is certain from Pindar, was employed in them.

§ 537. And since these numbers are formed of a trochee and spondee united in one order, of which the spondee, as being the greater foot, is to be assisted by a new force of arsis, it appears that the second arsis of the epitrite is the stronger; and it is therefore marked also with its own ictus: ´ ´

–∪––

on the contrary in a trochaic dipodia the first arsis is the stronger, because the second foot also is accounted a trochee:

´ ´

–∪–∪

And indeed, since the ancient musicians disapproved epitrite numbers, it is probable that the measure of the spondee which is in these epitrites exceeded four times.

§ 538. Hence we may with great probability explain why that spondee does not admit of resolution, which is often met with in the trochee which precedes,

´ ´

—∪——

∪∪

§ 539. The last syllable of the epitrite is doubtful, i. e. admits a short for a long, only when it is followed either by other numbers, as dactylic or Cretic, as in Pindar Ol. vi. 30. xi. 16.

ἀνδρὶ κώμου δεσπότᾳ πάρεστι Συρακοσίῳ.
ἔνθα συγκωμάξατ'· ἐγγυάσομαι.

or by another member formed of epitrites. And such members usually consist of two epitrites, as in Pindar, Isthm. iii.

εὐκλεέων δ' ἔργων ἄποινα χρὴ μὲν ὑμνῆσαι τὸν ἐσθλόν.

§ 540. But often even three epitrites are comprehended in one member, as in Pind. Ol. iii.

Δωρίῳ φωνὰν ἐναρμόξαι πεδιλῷ.

§ 541. Since a doubtful syllable cannot be admitted in the middle of the members of epitrites, we must consider, if ever we meet with it, whether either the reading is corrupt, or the members not rightly disposed. Thus in Isthm. iv. which is commonly reckoned the fifth poem, the verses are to be thus divided:

μᾶτερ Ἁλίου, πολυώνυμε Θεία, σέο ἕκατι
καὶ μεγασθενῆ νόμισαν.

On this more has been said in Diss. de Mens. Rhythm. and in Elem. D. M. p. 650. sq.

§ 542. These numbers are formed with an iambic anacrusis also,

which for the most part has a long syllable, as more adapted to so grave a rhythm. Pindar, Ol. iii.

Αἰνησιδάμου παιδὶ συμμίξαι πρεπόντως.

§ 543. These epitrites are commonly consociated with dactylic numbers, which have a suitable length of members, and are catalectic either on one syllable or on two. Hephæstion has wrongly placed some verses of this kind among asynartete. These are, first the *encomiologic* verse, which he supposes to be composed of five dactylic and as many iambic half feet:

– ◡◡ – ◡◡ – | ◡ – ◡ – ◡

but that verse is rather to be thus measured, as in Pind. Ol. iii, 25.

– ◡◡ – ◡◡ – ◡ | – ◡ – –

Ἴστρου ἀπὸ σκιαρᾶν παγᾶν ἔνεικεν.

§ 544. Next, that which is called *iambelegus:*

◡ – ◡ – – | – ◡◡ – ◡◡ –

πρῶτον μὲν εὔβουλον Θέμιν οὐρανίαν.
κείνων λυθέντων σαῖς ὑπὸ χερσὶν, ἄναξ.

§ 545. Then the *Platonic* verse, composed of these members:

– ◡◡ – ◡◡ – ◡ | – ◡ – – | – ◡◡ – ◡◡ –

χαῖρε παλαιογόνων ἀνδρῶν θεατῶν ξύλλογε παντοσόφων.

§ 546. Lastly the *Pindaric* verse:

◡ – ◡ – – | – ◡◡ – ◡◡ – ◡ | – ◡ – –

ὃς καὶ τυπεὶς ἀγνῷ πελέκει τέκετο ξανθὰν Ἀθάναν
σοφοὶ δὲ καὶ τὸ μηδὲν ἄγαν ἔπος αἴνησαν περισσῶς.

§ 547. These epitrites, of which the gravity is almost always tempered by dactylic numbers, and sometimes augmented by the semantus trochee, (of which below, § 563. sq.) were chiefly used by those lyrics who cultivated the most serious and splendid species of their poetry, as Pindar and Simonides. They were employed more rarely by tragedians, as having a more tranquil and sedate severity than tragedy commonly requires; and still more rarely by comedians.

CHAPTER XII.

OF THE COMPOSITION OF NUMBERS.

§ 548. The whole method of constructing verses is comprised in *election*, which discovers the kind of numbers adapted to each subject, and *management*, which is employed in a suitable formation and conjunction of those kinds.

§ 549. Of *election* much has been said both by ancient musicians,

as Aristides Quintilianus p. 97. sqq. and by rhetoricians. The subject cannot be so well comprehended in rules as understood by perception and feeling, whence an infinite store of observations may be collected. It is necessary to remember that the same kind of numbers, accordingly as it is either differently managed itself, or associated with other numbers, frequently assumes a different, and often a contrary, nature.

§ 550. *Management* is discovered partly in separate numbers, and partly in the conjunction of several numbers. In *separate numbers* it is discovered in *termination*, and that both of the *whole of the numbers*, and of their *members*; in *changes of measures*; in *licence*, as to *regard of cæsura*, *change of measure*, and *ordering and adjustment of prosody*. In the *conjunction of several numbers* management is employed in the *agreement* of numbers, in *connexion*, in *proportion*, which is either of *length* or of *weight*.

§ 551. The *termination of the whole of the numbers*, since the end of every rhythm is more distinctly and exactly heard, the last sounds dwelling for some time on the ear, and representing in some manner the whole rhythm or numbers, requires especial care. Whence not only is the measure usually observed with the greatest strictness, but it is of much consequence also what formation of numbers the termination has. The most elegant termination is that which is made by a catalectic order, as being more remiss in the end. But in trochaic numbers, a kind which is not vehement, an acatalectic order too is not displeasing. The dactyl is more vehement: whence an acatalectic termination is more rare in its numbers. The first pæon is much more vehement still, and on that account it never finishes a verse. Hypercatalectic orders require great effort and energy, and are therefore very unfrequent. It happens too sometimes that an acatalectic order, from the great vehemence of preceding catalectic orders, affords a more placid termination than even they, notwithstanding that they are catalectic; it is however sweeter and softer if remitted in a different manner: as in these:

μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλῳ.
δεῦτε νυν, ἀβραὶ Χάριτες, καλλίκομοί τε Μοῖσαι.

§ 552. In the separate parts or *members* of numbers the termination is comprehended in the proper constitution and variation of *cæsuras*: which has been spoken of in the particular kinds of verses, chiefly in the iambic trimeter, and the heroic verse.

§ 553. How different the force of the same numbers is rendered by the formation of the *measure*, has been signified on the metres just mentioned, and also on the anapæstic. In speaking of this it may be pertinently remarked also, that in the end of a verse the voice rests more elegantly on a long syllable, especially where the numbers require a long one, as in the elegiac pentameter.

§ 554. The use of *licence* is employed in *regard* or *disregard* of *cæsuras*, and in the *manner of measure*, since some subjects allow a less strict regard of cæsuras, and admit irrational [disproportionate] feet, others require a rigid conformity to rules; and also in the order-

ing and adjustment of *prosody*, according to the age, kind, and subject of the poetry.

§ 555. The *conjunction of several numbers* is to be so managed that *agreement* may be first regarded. For verses the very best in themselves, if so conjoined that the numbers do not aptly agree, will not appear to form one whole. As this Alcaic strophe, one syllable being added, and one taken away:

Descende cælo, et dic, age, tibia
Regina longum Calliopea melos,
Seu voce nunc mavis acuta,
Seu fidibus lyrave Phœbi.

§ 556. The second part of management lies in the *connexion* of the numbers, which differs in *degree*, *manner*, and *conversion*.

§ 557. The *degrees* of connecting are three: by *consecution*, when the end of the verses is the end of the numbers also, which verses we call *unconnected;* *ἀσυναρτησίᾳ*, when the numbers are now continued, now not continued, which verses are called *seminexi* (half-connected) or *asynarteti;* and by *coherence*, called by the Greeks *συνάφεια*, which is a perfect connexion in continuity of numbers.

§ 558. The *manners* of connecting numbers are these: *from arsis to arsis*, which is a forcible and masculine conjunction; *from thesis to arsis*, which is the most gentle and sweet of all; *from arsis to anacrusis*, which is intermediate, between the two former; *from thesis to anacrusis*, which is weak and broken. On these see below, chap. xviii.

§ 559. *Conversion*, which seems to have been invented by the tragedians, is used in systems running out in one kind of numbers, in the end of which systems, the numbers being broken off, a transition is made to other and for the most part opposite numbers, and that either from arsis to arsis, or from thesis to anacrusis. As in Eurip. Hec. 213.

τὸν ἐμὸν δὲ βίον, λώβαν λύμαν τ'
οὐ μετακλαίομαι· ἀλλὰ θανεῖν μοι
ξυντυχία κρείσσων ἐκύρησεν.

And in Aristoph. Nub. 288.

ἀλλ' ἀποσεισάμενοι νέφος ὄμβριον
ἀθανάτας ἰδέας, ἐπιδώμεθα
τηλεσκόπῳ ὄμματι γαῖαν.

§ 560. The third part of management is employed on *proportion;* which is either of *length* or *weight*, and in general of *melopœia*.

§ 561. The length of members and verses is of much importance, that such members and verses may not be joined together as have no suitable proportion to one another. Which may be observed both in single kinds of verses, and in the conjunction of many verses, chiefly in strophes, which consist of epitrites and dactylic members. For the same reason the clausulæ in the iambi and trochees of the comedians are neither brachycatalectic nor hypercatalectic. But where the nature of the subject requires it, even members of the most

different lengths are properly coupled together: as in Æschyl. Prom. 183.

πᾷ ποτὲ τῶνδε πόνων
χρή σε τέρμα κέλ-
σαντ' ἐσιδεῖν· ἀκίχητα γὰρ ἤθεα καὶ κέαρ ἀπαράμυθον
ἔχει Κρόνου παῖς.

§ 562. Of *weight* we shall speak separately in the following chapter. To *melopœia* pertains both the *paracataloge*, of which in § 53. 268. and the *pause*, of which § 52.

CHAPTER XIII.

OF THE SEMANTUS TROCHEE.

§ 563. The musicians every now and then accelerated or retarded the measure of times; which proceeding was called ἀγωγή: whence the same foot was in one place much shorter, in another much slower. Moreover they used too more measures than metricians (see § 29.): among which the feet called *orthius* and the *semantus trochee* are remarkable; both of which consisted of two parts, the one part of four, the other of eight times; the shorter part being the first in the *orthius*, and the last in the semantus trochee: hence the latter, as its name indicates, resembles a trochee, the former an iambus.

§ 564. Although metricians, who regard only the measure of syllables, take no account of these feet, yet there are passages in which the very condition of the verses shows they were used. For since in some kinds of strophes one or two spondees are found so placed, that, if they have the usual measure, the mutual relation of the members must be either uncommon or even inept; and since we see those spondees used in words, which are grave and forcible even to the ear; it is reasonable to suppose that they are not ordinary spondees of four times, but semanti trochees of twelve, by which are restored that relation and proportion of members in which nothing is liable to censure. Hitherto I have met with such only as may with probability appear to be semanti trochees, not orthii. Pind. Pyth. i.

τᾶς ἀκούει - μὲν βάσις ἀγλαΐας - ἀρχὰ,
πείθον-ται δ' ἀοιδοὶ σάμασιν.

Æschylus Eum. 322.

μᾶτερ, ἃ μ' ἔτικτες, ὦ—μᾶτερ.
Νὺξ, ἀλαοῖσι καὶ δεδορκόσιν—ποινάν.

CHAPTER XIV.

OF STROPHES.

§ 565. Metricians have given such definitions of verses, systems, strophes, as must necessarily rather perplex and confound our notions, than render them clear and distinct. We therefore shall use other definitions. A *verse* is such whole and intire numbers as may be pronounced in one breath.

§ 566. Verses are either *connected*, of which many cohere in one continuity of numbers; or *unconnected*, which are separated from one another by a pause or silence; or *half-connected*, of which many are, at pleasure, contained in numbers either continued or interrupted by a pause: these are called *asynarteti* also.

§ 567. A *system* is a coherence of continuous numbers formed of connected verses.

§ 568. A *strophe*, numbers composed of verses however consociated.

§ 569. What is common therefore to a *system* and a *strophe* is that they both consist of many verses: what is peculiar is that in a *system* the verses are connected, and cohere in one continuity of numbers; whereas in a *strophe* it is not necessary that they should be connected, but they may be connected, or unconnected, or half-connected, or partly connected, partly unconnected, partly half-connected. If all are connected in one continuity, the *strophe* consists of one *system*, and differs not from a *system*. Hence it follows that a *strophe* may contain several *systems*, but not a *system* also several *strophes*.

§ 570. The precept of Hephæstion p. 14. (26.) *πᾶν μέτρον εἰς τελείαν περατοῦται λέξιν*, regards *unconnected verses*, at the end of which, because a pause is made there, a word also ought to end; not *connected* verses, through which the same numbers are continued; nor *half-connected*, because in these although the numbers may be concluded together with a verse, yet they are not necessarily so concluded. Therefore both every *strophe* and every *system* are to be finished with the whole of the voice: but the verses contained in a system need not be finished with the whole of the voice; those which are contained in a *strophe* ought then only to be finished with the voice itself, when they are *unconnected*.

CHAPTER XV.

OF THE KINDS OF STROPHES.

§ 571. The kinds of *strophes* are four. The ancients, not reckoning *epodes*, make them two, as Dionys. Hal. de Comp. Verb. c. 19.

A most corrupt passage in a fragm. commonly published with Censorinus c. 9. p. 140. seems to require the following correction: *Archilochus etiam commata versibus applicando variavit epodis: per plurimas species secuit Alcman numeros et imminuit: carmen hinc poëticæ melicæ: ac Telesilla etiam Argiva minutiores edidit numeros: quæ species quum jam displiceret et integra brevior videretur, magnitudine Pindari adserta est, qui etiam liberis numeris modos edidit.*

§ 572. The *first* and most ancient *kind of strophes* consisted of two verses, the one longer, the other shorter: which were called *epodi*, in Greek ἐπῳδοὶ in the masculine gender, by which name the second verse was properly designated. Of these the most ancient is the *elegiac* poem, or *elegi*. Afterwards Archilochus coupled other verses in this manner, sometimes joining two simple verses, as,

πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε;
τίς σὰς παρήειρεν φρένας;

at others making either the prior asynartete, as,

τοῖος γὰρ φιλότητος ἔρως ὑπὸ καρδίην ἑλιχθεὶς
πολλὴν κατ' ἀχλὺν ὀμμάτων ἔχευεν.

or the posterior, which Horace has imitated:

Horrida tempestas cœlum contraxit, et imbres
Nivesque deducunt Jovem: nunc mare, nunc siluæ;

sometimes both, which Simonides has done:

πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν Ὧραι
ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυραμβοῖς.

And with the shorter verse placed first, which, in that case is called προῳδὸς in the masculine gender:

Petti, nihil me, sicut antea juvat
Scribere versiculos amore percussum gravi.

§ 573. The consociation of three unconnected verses approaches nearer to what are commonly called strophes, as in this of Theocritus:

Ἀρχίλοχον καὶ στᾶθι καὶ εἴσιδε τὸν πάλαι ποιητὰν
τὸν τῶν ἰαμβων, οὗ τὸ μύριον κλέος
διῆλθε κήπὶ νύκτα καὶ πρὸς ἀῶ.

After which manner some poets have sportively made longer strophes in the shape of a pipe, an altar, an axe, a wing, an egg. See Anthol. vol. ii. p. 603. ed. Jacobs. 2.

§ 574. The *second kind* of *strophes* is that used by the Æolic poets, Alcæus, Sappho, and among the Ionic poets by Anacreon. This is short, and ordinarily composed of four verses alike in numbers. See Dionys. Hal. de Comp. Verb. c. 19. p. 262. The poems of these authors are for the most part *monostrophic*, i. e. they have always the same strophe repeated. For the *epodi*, so called in the feminine gender, (of which in § 576.) were seldom used by these poets, as the same Dionysius testifies. But they made many poems also κατὰ στίχον, i. e. by repetition of a single kind of verse not disposed in strophes.

§ 575. In the *third kind* of *strophes* we arrive at a greater variety of numbers, and a more artificial composition, more verses, than was before the custom, being joined in one strophe. This kind was cultivated and polished by Alcman, Stesichorus, Ibycus.

§ 576. Lastly, the *fourth kind* comprises those strophes, in which, because they were sung by choruses, the greatest art and variety both of metres and of musical modulation was employed. Such are the strophes of Pindar, Simonides, Bacchylides, and of the tragedians. And as to the lyrics, although they wrote *monostrophic* songs also, i. e. such as had always the same strophe repeated, yet for the most part they employed *epodes* (*epodi* in the feminine gender,) making two strophes in the same metres, and a third in different, and continuing the same successions in the same metres throughout the whole song or poem, in this manner; A. A. B. A. A. B. The tragedians rarely employed *epodes*, and commonly only one in the end of the song: and they usually make only two strophes in the same metres; thus for example, A. A. B. B. Γ. Γ. Δ. Δ. E.

CHAPTER XVI.

OF STROPHES OF THE FIRST AND SECOND KINDS.

§ 577. The most ancient of the lyric poets made poems both *κατὰ στίχον*, i. e. by constant repetition of the same verse, without strophes, and with many verses conjoined in strophes, but having either the same or a similar metre.

§ 578. Some of these strophes consist merely of a repetition of the very same verse; so that, if the metre alone be regarded, the poems may appear to be composed *κατὰ στίχον*. Of this kind are some of the Anacreontic poems, in which the equal distribution of the verses, or the repetition of the same words, affords an indication of strophes. As in carm. xxxix. the strophes of which, consisting of four verses, all begin with this one:

ὅτ' ἐγὼ πίω τὸν οἶνον.

This kind has been imitated by the bucolic poets, of whom we shall speak in § 596.

§ 579. Other strophes consist of the same numbers continued through a system, so that a whole strophe is a single system, which the metricians call *ἐξ ὁμοίων*. Thus Horace, iii, 12. in that

Miserarum est neque amori,

includes, after the example of Alcæus, ten Ionic feet in one strophe. The tragedians have imitated this: but they usually vary the numbers in the end, to make the conclusion of the strophes more apparent; as Æschylus in Pers. 81. sqq. in Suppl. 1025. sqq.

§ 580. Other strophes consist of several systems, as in Anacreon:

γουνοῦμαί σ' ἐλαφηβόλε,
ξανθὴ παῖ Διὸς, ἀγρίων
δέσποιν' Ἄρτεμι θηρῶν.
ἵκου νῦν ἐπὶ Ληθαίου
δίνησιν·—θρεοκαρδίων
ἀνδρῶν ἐγκαθόρα πόλιν
χαίρουσ'· οὐ γὰρ ἀνημέρους
ποιμαίνεις πολιήτας.

§ 581. Others were constructed of unconnected verses, having the same numbers, but differing in magnitude or form: as these:

Quem tu, Melpomene, semel
Nascentem placido lumine videris.

§ 582. Others (a mode apparently the most frequent) were composed of four verses, as these:

Scriberis Vario fortis et hostium
Victor Mæonii carminis alite,
Quam rem cumque ferox navibus aut equis
Miles te duce gesserit.

Or, *Quis multa gracilis te puer in rosa*
Perfusus liquidis urguet odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam?

§ 583. Of these we shall mention three, which are the most remarkable. First the *Sapphic* strophe, which Sappho composed of this verse,

-∪-∪-∪∪-∪-∪

thrice repeated, and an Adonic afterwards added. And since the cæsura, if any were needed in so short a verse, was to be made at the fourth syllable, Sappho both made that cæsura, and disregarded it, properly, and allowed the syllable itself to be doubtful:

ποικιλόθρον' ἀθάνατ' Ἀφροδίτα,
παῖ Διὸς δολόπλοκε, λίσσομαί σε,
μή μ' ἄσαισι, μηδ' ἀνίαισι δάμνα,
πότνια, θυμόν.

And Catullus has followed her example. And when the words in the end of one verse cohered closely with those in the beginning of another, Sappho hesitated not to make an elision at the end of the first, and also to connect the third and fourth verses by a divided word, as:

ἀλλὰ κὰμ μὲν γλῶσσα ἔαγε, λεπτὸν δ'
αὐτίκα χρῶ πῦρ ὑποδεδρόμακεν,
ὀππάτεσσι δ' οὐδὲν ὄρημ', ἐπιῤῥομ-
βεῦσι δ' ἀκουαί.

Horace too has done both, as ii, 2, 17. 16, 34. iv, 2, 22. and i, 2, 19. 25, 11. ii, 16, 7. iii, 27, 26. iv, 2, 23. Carm. Sæc. 47.

§ 584. But Horace, partly to render his numbers more masculine, partly induced by the convenience of the Latin language, imposed on himself a severe law, always to begin the longer verses with a second

epitrite, and to make the cæsura at the first syllable, sometimes at the second, of the dactyl:

Integer vitæ—scelerisque purus:
Mercuri facunde—nepos Atlantis.

And it is observable that in the fourth book he has very frequently used this latter cæsura which is at the sixth syllable, although he rarely admitted it in the former books.

§ 585. In the tragedies ascribed to Seneca are found strophes composed of more than three Sapphic verses, as of eight, with an Adonic subjoined; but such freaks are to be little commended.

§ 586. The second strophe deserving of particular attention is the *Alcaic*. The two first verses of it are in this metre:

⏑ – ⏑ – ⏑ | – ⏑⏑ – ⏑⏑

the third in this:

⏑ – ⏑ – ⏑ | – ⏑ – ⏑

the fourth in this:

– ⏑⏑ – ⏑⏑ – ⏑ – ⏑

For the elements of the whole composition are these orders,

which being joined with one another in various modes have produced these metres. From which it appears that they are utterly mistaken who have persuaded themselves that the two first of the verses terminate in a logaœdic order, by which all the beauty of the numbers must necessarily have been destroyed. And the ancient metricians too have unanimously taught that these verses are terminated by two dactyls.

§ 587. No cæsura was needed in these verses either: but if any was to be made, it was fit that it should be at the end of the orders. Alcæus both made the cæsura, and neglected to make it:

ὕει μὲν ὁ Ζεὺς, ἐν δ' ὀρανῷ μέγας
χειμών· πεπάγασιν δ' ὑδάτων ῥοαί.

Horace has strenuously observed the cæsura in the first two verses, taking care too that it may be always at a long syllable. He has seldom superseded the cæsura by a compound word:

Hostile aratrum exercitus insolens.

See i, 16, 21. 37, 5. ii, 17, 21. once in a word not compounded, iv, 14, 17.

Spectandus in certamine Martio:

and perhaps i, 37, 14.

Mentemque lymphatam Mareotico,

unless he wrote *a Mareotico*.

§ 588. He has also constantly kept the fifth syllable of the third verse long, usually making an incisure after the sixth or the seventh syllable of the same verse, as,

Deprome quadrimum—Sabina,
Sedes Atlanteusque—finis.

Often however also at the very end of the first order, as

Depræliantes,—nec cupressi;

seldom, on account of the harshness, ending a word with the fourth syllable, as *Hunc Lesbio—sacrare plectro.*
To all which Alcæus paid no regard: as,

ὦ Βύκχι, φάρμακον δ' ἄριστον.
μέλιχρον· αὐτὰρ ἀμφὶ κορσᾷ.

§ 589. Horace has the anacrusis almost always long in the three first verses; rarely short, as in this,

Vides, ut alta stet nive candidum.

Alcæus very often made both the anacrusis and the fifth syllable short: προκόψομες γὰρ οὐδὲν ἀσάμενοι.

§ 590. Since the verses too themselves of these strophes are not long, and consequently the language requires for the most part several verses to be closely connected, it is but seldom that the ends and beginnings of the verses in Horace make a hiatus, as ii, 13, 7.

Sparsisse nocturno cruore
Hospitis,

but the third and fourth verses are sometimes coupled together by elision preferably, after the example of Alcæus, as ii, 3, 27. iii, 29, 35.

Sors exitura, et nos in æternum
Exsilium impositura cymbæ.
Cum pace delabentis Etruscum
In mare, nunc lapides adesos.

But the last syllable of a strophe cannot properly be elided upon the first syllable of a following strophe, unless the words cohere most closely. For ii, 13, 7.

Hospitis: ille venena Colchica,
Et quidquid usquam concipitur nefas,

has been rightly corrected by Bentley.

§ 591. Moreover, as in every kind of verses, so in these, care must be taken to avoid a collocation of words either too harsh, or too feeble: too harsh, as when in one of the two first verses there is a monosyllable at the cæsura: iii, 29, 27.

Non est meum, si mugiat Africis;

too feeble, as when in the last verse two words are put, each of which makes an amphibrachys,

Ora carere cruore nostro.

§ 592. The third strophe is one which is found in Greek writers only, as in many scholia in Athen. xv. p. 694. and in Aristoph. Eccles. 938. sqq. The first two verses of it are Phalecean hendecasyllables:

˘ ˘ ¦ ˘ – ˘ ˘ – ˘ – ˘ –

a pyrrhic not being admitted, as it appears, in the base. The third has this metre:

˘ ˘ – ˘ – ˘ – ˘ ˘ –

The fourth this:

– ˘ ˘ – ˘ – ˘ – ˘ ˘ – ˘ –

Πλούτου μητέρ', Ὀλυμπίαν ἀείδω
Δήμητραν, στεφανηφόροις ἐν ὥραις·
σέ τε, παῖ Διὸς, Περσεφόνη·
χαίρετον, εὖ δὲ τήνδ' ἀμφέπετον πόλιν.

CHAPTER XVII.

OF STROPHES OF THE THIRD AND FOURTH KINDS.

§ 593. The *third* and *fourth kinds of strophes* contain those, which being both longer, and diversified by a greater force and variety of numbers, were employed by a freer and more aspiring description of lyric poetry. And the *third* kind, used in part at least, as it appears, in *monostrophic* poems, is peculiar to the lyric poets of the middle age, Alcman, Stesichorus, Ibycus. The strophes of these poets consisted now of more verses than those of Sappho, Alcæus, Anacreon, Corinna; and their numbers were in great part dactylic, and very long too; of which examples may be seen in § 301. sqq. and whole strophes in § 305.

§ 594. Another example of a strophe used by Alcman is this, composed intirely of dactylic numbers, Fragm. p. 38. from Athen. x. p. 416. c.

καί ποκά τοι δώσω τρίποδος κύτος,
ϝῖ κ' ἔνι λεια . . . . ἀγείρῃς.
ἀλλ' ἔτι νῦν γ' ἄπυρος· τάχα δὲ πλέος
ἔτνεος, οἷον ὁ παμφάγος Ἀλκμὰν
ἠράσθη χλιερὸν πέδα τὰς τροπάς.
οὔτι γὰρ οὐ τὸ τετυγμένον ἔσθει,
ἀλλὰ τὰ κοινὰ γὰρ, ὥσπερ ὁ δᾶμος
ϝατεύει.

Whether this strophe consisted of seven verses, so that another strophe began with the word ϝατεύει, or of eight, of which the eighth was an heroic, is uncertain, since in another fragment of this poem or metre that last verse may be equally an hexameter, and a tetrameter with a part of a following catalectic: that fragment is in p. 44. from Athen. xi. p. 498. F.

πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὅκα
θεοῖσιν ἅδῃ πολύφανος ἑορτὰ,
χρύσεον ἄγχος ἔχοισα, μέγαν σκύφον,
οἷά τε ποιμένες ἄνδρες ἔχουσιν,
χερσὶ λεόντεον ἐν γάλα θεῖσα,
τυρὸν ἐτύρησας μέγαν ἄτρυφον ἀργύφεόν τε.

I gave both fragments thus corrected in Diar. Litt. Jenens. 1816. m. August. n. 155.

§ 595. Hephæstion p. 74. (134.) says that Alcman wrote poems even of fourteen strophes, of which the seven last were in a metre different from that of the seven first.

§ 596. In the same manner the bucolic poets, keeping indeed to the same metre, but varying the length of the strophes, subjoin to several strophes composed of a certain number of verses other strophes of more or of fewer verses; which strophes are distinguished, sometimes by an intercalary verse, as it is called, as in the first and

second Idyls of Theocritus, and sometimes by the conclusion of the words, as in the third. Thus in the second poem eight strophes of five verses are followed by thirteen strophes of six verses. In the first poem the number of verses varies more, having probably been disordered in some of the strophes by the fault of transcribers. In the third Idyl the song of the goat-herd beginning at v. 6. proceeds first in four strophes of two verses: then follow ten strophes of three verses. For v. 24. is no part of his song, but is recited during a pause in singing.

§ 597. The *fourth kind of strophes* is that which was used in the most perfect lyric poetry, and in tragedy, for expressing the more serious and vehement emotions of mind. Its numbers have partly a severe grandeur and magnificence, partly a varied inequality and rapidity: and such strophes themselves are usually for the same reasons of considerable length. And both the grandeur and the variety are perceived not only in the nature of the numbers; for they are either slow and severe, or quick and brisk; but also in their proportional relations: for they are either equally divided, or short members are intermingled with long.

§ 598. Since these strophes are usually long, their parts are for the most part long also, and consist not so much of verses, as of systems having various numbers.

§ 599. Strophes grave in numbers, equal in the proportion of their members, commonly consist of epitrites, tempered by dactylic numbers, and Cretic, some forms too of trochees, iambi, and antispastics being admitted, and moreover the semantus trochee. The harmony of these strophes was the *Doric:* whence we call them *Doric strophes.* Pindar Pyth. i.

χρυσέα φόρ-μιγξ, Ἀπόλλω-
νος καὶ ἰοπλοκάμων
σύνδικον Μοι-σᾶν κτέανον,
τᾶς ἀκούει - μὲν βάσις, ἀγλαΐας - ἀρχὰ,
πείθον-ται δ' ἀοιδοὶ - σάμασιν,
ἀγησιχόρων ὁπόταν προ-οιμίων
ἀμβολὰς τεύ-χῃς ἐλελιζομένα,
καὶ τὸν αἰχμα-τὰν κεραυνὸν - σβεννύεις
ἀενάου πυρὸς, εὖ-δει δ' ἀνὰ σκά-
πτῳ Διὸς αἰετὸς, ὠκεῖ-
αν πτέρυγ' ἀμφοτέρω-θεν χαλάξαις.

§ 600. The more vehement strophes, which have their members unequal, are remarkable for the multitude of short syllables, and have their numbers quicker either by nature or by resolutions, and are, in their whole composition, unequal and rapid. The chief in this kind were dithyrambics. These strophes we call *Æolic,* because their harmony was commonly such. Pind. Ol.

Μεγαλοπόλιες ὦ Συρακόσαι, βαθυπολέμου
τέμενος Ἄρεος, ἀν-δρῶν ἵππων τε σιδαροχαρμᾶν
δαιμόνιαι τροφοί·
ὔμμιν τόδε τᾶν λιπαρᾶν ἀπὸ Θη-βᾶν φέρων
μέλος ἔρχομαι ἀγγελίαν τετραορίας ἐλελίχθονος,

εὐάρματος Ἱέρων ἐν ᾷ κρατέων
τηλαυγέσιν ἀνέδησεν Ὀρτυγίαν στεφάνοις,
ποταμίας ἕδος Ἀρτέμιδος, ἃς—οὐκ ἄτερ
κείνας ἀγαναῖσιν ἐν
χερσὶ ποικιλανίους ἐδάμασσε πώλους.

§ 601. In the middle rank between these are the strophes which, on account of their *Lydian* modulation, we denominate Lydian strophes. These have neither so much gravity as the Doric, nor so remarkable a briskness and stir as the Æolic. As Pind. Ol. v.

Ὑψηλᾶν ἀρετᾶν - καὶ στεφάνων ἀω-τὸν γλυκὺν,
τῶν Οὐλυμπίᾳ, Ὠκεανοῦ θύγατερ,
καρδίᾳ γελανεῖ,
ἀκαμαντόποδός τ' ἀπήνας δέκευ,
Ψαύμιός τε δῶρα.

CHAPTER XVIII.

OF THE DIVISION OF STROPHES INTO THEIR MEMBERS.

§ 602. There is often great difficulty in the division of strophes into their members, not only on account of the ambiguity of some numbers, but because the parts of those numbers may be marked out in several different manners. Great care is requisite therefore to know what is the safest way of proceeding.

§ 603. And first we must consider whether *known and common metres* are not concealed. But since many forms of metres are not yet brought to light, the number of those metres cannot but be hereafter augmented, so that many will be reckoned among known and usual metres, which at present are not so known.

§ 604. We must next attend to *interpunction*, and the *ends of sentences*. For it is natural that the ends of verses should for the most part coincide with the conclusion of sentences or of parts of sentences. Although this is not so indispensable, but that a verse may conclude even in the middle of a sentence. Nay sometimes there is even a sort of excellence in the extension of the language beyond the termination of the metre.

605. In dramatic poetry the *change of a person* also frequently indicates the conclusion of a verse, because it is commonly accompanied with a pause.

§ 606. Further, the *end of a word* too is an indication of the end of a verse. And systems and strophes must absolutely and necessarily be terminated by an intire word. The same rule is observed too in those verses which we have called unconnected: except when their shortness allows the conjunction of two verses by a divided word, not only without disagreeableness, but even with elegance, as

in the Sapphic strophe. And in the same manner even in longer verses the division of a word is sometimes allowed, if it is a compound one, and on that account more easily separable into two parts. Pindar Ol. xiv.

πότνι' Ἀγλαΐα, φιλησί-
μολπέ τ' Εὐφροσύνα, θεῶν κρατίστου.

§ 607. We must carefully attend also to *a short syllable placed in the end of a verse.* For since the last syllable of verses, even where it is by nature short, is accustomed to be much oftener long than short, (see præfat. ad Orphic. p. 9.) a short syllable is extremely often an indication that numbers are not yet concluded, but still in progress. Wherefore if any verse is ended both in a strophe and antistrophe with a short syllable, we generally see that the numbers are continued through what follows, and understand that the end of the verse cannot be made in that place, and that so much the more certainly as there are more strophes, as in Pindar.

§ 608. This observation is not opposed by those verses, which, being comprehended in systems, end in a short syllable, as dactylic dimeters, but is rather confirmed by them. For such verses are indeed terminated by a short syllable, but for this very reason, that their numbers cohere in uninterrupted continuity with the numbers of the following verses.

§ 609. The most certain indication of the end of a verse is afforded by *a syllable impeding the continuation of the numbers;* because this shows that the preceding numbers having been concluded, the succeeding ones are beginning. And the syllable which so impedes the continuation of the numbers is one that has either a *hiatus* or a *doubtful measure.* But it is plain that such doubtful measures only and such hiatuses are meant, as are held to be unlawful in every kind: this has been spoken of already in the first book, and in the discussion of each metre in particular.

§ 610. But we must beware of adopting an opinion which has long prevailed, that because the last syllable of every verse is accounted doubtful, the syllables in the middle of words are doubtful too; which cannot possibly be. For no other syllable of a word than the last can be reckoned doubtful, i. e. short, if the metre require it short, although it be by nature or position long, and long, the metre so requiring, although by nature short. And the same is the case with a syllable, which is indeed final, but in a word which coheres with a following word in such a manner as almost to make one word with it. Thus every one sees that the common reading in Aristoph. Nub. 1349. confounds the proper pronunciation:

ἀλλ' ἔσθ' ὅτῳ θρασύνεται· δῆλόν γε τὸ
λῆμ' ἐστὶ τἀνθρώπου.

For thus τὸ must be pronounced as a long syllable, and separated by a pause from the noun λῆμα, with which it is as one word.

§ 611. To comprise the whole in a few words, the rule is, in verses *unconnected,* and *half-connected,* or *asynartete,* that *a doubtful measure in the end of a word* is an indication of the conclusion of the

numbers in an *arsis of any kind of numbers*, but in no *thesis* except one of *several syllables or times.*

Inachia furere—silvis honorem decutit,
Levare diris pectora—sollicitudinibus.
καὶ βήσσας ὀρέων δυσπαιπάλους—οἷος ἦν ἐφ' ἥβης.

For in the middle of a word the just measure is to be preserved:

τῶν ἐχορήγησεν κύκλον μελί-γηρυν Ἱππόνικος.

There are examples of a thesis of several times in Doric epitrites, as in Pindar, Isthm. iii, 7. (11.)

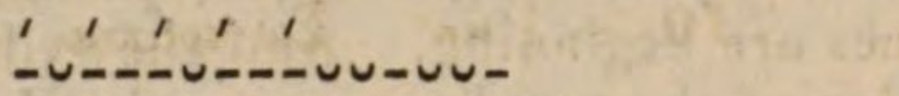
εὐκλέων δ' ἔργων ἄποινα.

And in Ionics *à minore*, as in Aristoph. Vesp. 280.

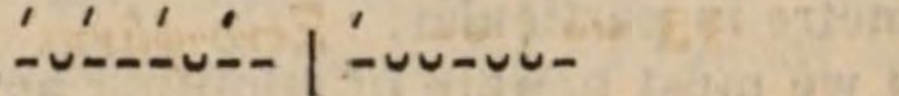
τάχα δ' ἂν διὰ τὸν χθίζινον ἄνθρω-
πον, ὃς ἡμᾶς διεδύετ'.

§ 612. The arsis of dactylic numbers is to be excepted: for since that, in some verses, lengthens a short syllable by its own proper power, such an elongation indicates the conclusion in that place not of a verse but of a member.

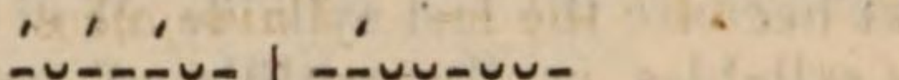
§ 613. With respect to *connected* verses the case is different: for since they cohere in unbroken continuity of numbers, the matter for inquiry is not where the numbers end, (for they end only with the system itself,) but where the parts of the numbers are to be separated. And first we are to pay attention to *usage;* which is to be learnt by diligent observation of the best division of members. As where epitrites are associated with dactylic numbers, as,



we perceive that members are commonly so divided, that the syllable which may be either a thesis ending a member, or an anacrusis beginning a member, is usually rather a thesis,



than an anacrusis,



§ 614. In the next place, in connected verses also a *doubtful measure* indicates the end of members, but only in the *spondiac thesis of epitrites,* and in the *antispastic thesis.* And in both too not only in the end of a word, but also in the middle. Pindar, Ol. vi, 30.

ἀνδρὶ κώμου δεσπότᾳ πάρ-εστι Συρακοσίῳ.

Æschyl. Pers. 282. 288.

ἔθεσαν, αἲ αἲ, - στρατοῦ φθαρέντος.
ἔκτισαν εὔνι-δας ἠδ' ἀνάνδρους.

§ 615. Further, a strong proof is drawn from the *division of words,* the effect of which is to leave the numbers of a word unaltered; because if the numbers of the word were taken away or interrupted, either something else or two words would be the result.

§ 616. And since in every word either arsis and thesis alternate, or one arsis is joined with another, but an anacrusis has place only

in the beginning of a word; it is plain that this is a principal rule generally, that, if possible, an anacrusis be not put in the middle or end of a word. Now an anacrusis may be put in the middle of a word in three ways: either after an arsis:

1 ⏑ ´ – | ⏑ ´ – 'Αχαι-μένης

2 ⏑ ´ – | – ´ – 'Αρι-στείδης

3 – ´⏑ ⏑ | ⏑ – 'Αλκιβι-άδης

4 – ´⏑ ⏑ | – ´ – Βελλερο-φόντης

or after a thesis:

5 ´ – ⏑ | ⏑ ´ – 'Αλκι-μέδων

6 ´ – – | ⏑ ´ – 'Αλκμα-νίδας

7 ´ – ⏑ | – ´ – 'Αρχι-μήδης

8 ´ – – | – ´ – Εὐη-ρείδης

or after another anacrusis: for the beginning of a word placed in a thesis of a prior verse, is in the word itself an anacrusis:

9 ⏑ | ⏑ ´ – Τε-λαμὼν

10 – | ⏑ ´ – Σω-κράτης

11 ⏑ | – ´ – 'Α-πόλλων

12 – | – ´ – Εὐ-κλείδης

13 ⏑⏑ | ⏑ ´ – Ξενο-φάνης

14 ⏑⏑ | – ´ – Γανν-μήδης

And in the end of a word in three ways: after an arsis:

15 ´ – | ⏑ Προῖ-τος

16 ´ – | – Πη-λεὺς

17 ´ – | ⏑⏑ Μύρ-τιλος

18 ´⏑ ⏑ | ⏑ Φάλα-ρις

19 ´⏑ ⏑ | – Ξενο-φῶν

20 ´⏑ ⏑ | ⏑⏑ Μελέ-αγρος

or after a thesis:

21 ´ – ⏑ | ⏑ Αἰα-κὸς

22 ´ – ⏑ | – Αἰνέ-ας

23 ´ ⏑ | ⏑⏑ Τηλέ-γονος
24 ´ – – | ⏑ Ἀλκαῖ-ος
25 ´ – – | – Πηλεί-δης
26 ´ – – | ⏑⏑ Ἀσκλη-πιὸς
27 ´ – ⏑⏑ | ⏑ Ἀρχίλο-χος
28 ´ – ⏑⏑ | – Ἀρκεσί-λας
29 ´ – ⏑⏑ | ⏑⏑ Ἀρχεπό-λεμος

or after an anacrusis:

30 ⏑ | ⏑ Θέ-τις
31 – | ⏑ Ὕλ-λος
32 ⏑ | – Ἄ-βας
33 – | – Νέ-στωρ

and so on, if one or the other part, or both the parts are of several syllables.

§ 617. It appears that the numbers of these words, when so divided, are spoiled. An anacrusis, however, subjoined to an arsis is more tolerable, because the two rhythms or numbers may in that case be conjoined in pronunciation: the conjunction of a thesis and anacrusis is worse, because it requires a pause in the middle of a word; and still worse is the conclusion of a word by an anacrusis, because in that case the last part of the word is void of all numbers: the worst of all is an anacrusis added to another anacrusis, because that, besides making a pause in the middle of a word, deprives both parts of numbers.

§ 618. From these premises it follows, that the best divisions of words are, first, those by which alternations of arsis and thesis are made in the same word:

χρυσέα φόρμιγξ Ἀπόλλω-
νος καὶ ἰοπλοκάμων.

Next, those which have an arsis subjoined to an arsis:

καὶ σοφοὶ καὶ χερσὶ βια-
ταὶ περίγλωσσοί τ' ἔφυν.

Last, those which have an anacrusis before an arsis:

ἐκ θεῶν γὰρ μαχαναὶ πᾶ-
σαι βροτέαις ἀρεταῖς.

§ 619. Of the other modes of dividing words those are the best which least interrupt or impair the pronunciation.

§ 620. When therefore a preceding verse ends with an arsis, and a succeeding one begins with an anacrusis, a word may be divided in two manners:—first, so that the part, which is in the following

verse, may comprise an anacrusis and arsis, (and to this case are referable the examples 1 - 4 in § 616.) a mode of division not intirely incommodious, as if in Pind. Ol. iii. 17. (28.) one were to divide thus: *δᾶμον Ὑπερβορέων πείσαις Ἀπόλ-*
λωνος θεράποντα λόγῳ.

§ 621. Next, so that the part of the word which is in the second verse may be no more than an anacrusis, or a part of an anacrusis: see examples 15- -20. This is a bad division. Thus in Pindar Pyth. iii, 97. the division formerly was

ἔτραπεν κἀκεῖνον ἀγάνορι μι-
σθῷ χρυσὸς ἐν χερσὶν φανείς.

§ 622. But, if the first verse ends in thesis, there are four modes of division. The first has an arsis in both parts of the word, as in the examples 5—8. of which the worst are 5 and 7. as formerly in Pind. Pyth. viii, 129.

ὑποπτέροις ἀνο-
ρέαις ἔχων κρέσσονα πλούτου.

and vi, 31. *Μέμνονα· Νεστό-*
ρειον γὰρ ἵππος ἅρμ' ἐπέδα.

Which are to be absolutely rejected. The examples 6 and 8, and any similar, are more easily pronounced, because they do not so much confound the proper pronunciation of the word. As Pindar, Ol. iv, 16. *χρονιώτατον φάος εὐρυ-*
σθενέων ἀρετᾶν.

§ 623. The second mode is that by which the first part of the word has an arsis, but the second part rests in anacrusis, as in the examples 21—29. which kind of division is very bad; as formerly in Pind. Pyth. x, 16.

τέλος ἀρχά τε δαίμο-
νος ὄρνυντος, αὔξεται.

and worse still that division in Sophocl. Antig. 152.

θεῶν δὲ ναοὺς χοροῖς παννύ-
χοις πάντας ἐπέλθωμεν.

But this division is tolerated, when a short anacrusis follows a long thesis, a mode which is not far from the usual pronunciation of the word, as in the example 24. So Pindar, Pyth. viii, 20.

Τυφὼς Κίλιξ ἑκατόγκρα-
νος οὔ μιν ἄλυξεν.

§ 624. The third mode is, when the first part of the word is without arsis, but not the second, as in the examples 9—14. This division is bad, as formerly in Pind. Pyth. ii, 84.

ἐμίγνυτ' ἐν Πα-
λίου σφυροῖς, ἐκ δ' ἐγένοντο στρατός·

and still worse, if the anacrusis be long: as Nem. iv, 82.

Νεοπτόλεμος δ' ἀ-
πείρῳ διαπρυσίᾳ.

§ 625. The fourth mode, and the worst of all in every point, is when both parts of the word are without ictus, and therefore the

whole word dissolves into two parts destitute of numbers. As in Pind. Ol. i, 3. ἅτε διαπρέπει νυ-
κτὶ μεγάνορος ἔξοχα πλούτου.

and v. 161. ὕπατον ἔρχεται παν-
τὶ βροτῷ· ἐμὲ δὲ στεφανῶσαι.

and Pyth. viii, 63.
ἐκ πατέρων παι-
σὶ λῆμα· θαέομαι σαφές.

Isthm. ult. 23. ἀτόλματον· ἀλλ' ἐ-
μοὶ δεῖμα μὲν παροιχόμενον.

§ 626. We must take care, moreover, that wherever it is necessary to divide a word, we employ that division which is least displeasing or most elegant. For which purpose it is of importance to consider the degree of closeness with which the members are connected. For if they are so connected that each may properly constitute a verse, i. e. that every member, although cohering with another, contains in itself alone something intire and perfect, much less liberty is allowed, than when they are connected so closely as to produce something complete and whole only by conjunction with others, and not of themselves alone. As that, which we just now quoted from Pind. Ol. i. ἅτε διαπρέπει νυ-κτὶ μεγάνορος ἔξοχα πλούτου,
is intitled, on account of the two members making one verse, to an allowance, which would be denied if there were two verses rather,

⏑⏑⏓–⏑–– | ⏑⏑⏓–⏑⏑–⏑⏑––

But the members would be wrongly marked thus,

⏑⏑⏓–⏑– | ⏓–⏑⏑–⏑⏑⏓–⏑⏑––

not only because this proportion of the members would be little apt, but because most of the strophes have a word ended in the seventh syllable. In like manner in that, Pyth. viii.

ἐκ πατέρων παισὶ λῆμα· θαέομαι σαφὲς,

the relative proportion of the members would not be suitable, if the members were constituted thus:

⏓––⏑⏑– | ⏓⏑–⏑⏓–⏑⏑–⏑–

nay even the interpunction in the rest of the strophes shows the division mentioned above to be the right one:

⏓––⏑⏑–– | ⏑⏓–⏑⏓–⏑⏑–⏑–

Where it is plain that the division of the word is more elegant if παισὶ be written, than if παισίν. But that in the last Isthm. can by no means be tolerated:

ἀτόλματον· ἀλλ' ἐ-μοὶ δεῖμα μὲν παροιχόμενον.

Which is made still worse, if an enclitic be put in the beginning of the second member:

ἀτόλματον· ἀλλά μοι δεῖμα μὲν παροιχόμενον.

§ 627. But the more each member appears calculated to constitute

one verse of itself, i. e. the more evidently it requires to be separated by a pause, the more necessary is it to employ such divisions only of words as may be least displeasing: as in Æschyl. Agam. 1477.

δαῖμον, ὃς ἐμπιτνεῖς δώμασι καὶ διφυί-
οισι Ταντυλίδαισιν.

§ 628. Hence we understand why in some verses the members are often so conjoined, that words are divided even in those ways which otherwise, i. e. if a longer pause were made, would be reprehensible. This is done chiefly in verses beginning with an antispastus, and in such as contain two penthemimeral portions of an iambic verse. Æschylus, Sept. ad Theb. 121. Pers. 288. Agam. 217. 200. sq.

ἄρηξον δα-ΐων ἄλωσιν.
ἔκτισαν εὔνι-δας ἠδ' ἀνάνδρους.
μιαίνων παρ-θενοσφάγοισιν.
πνοαὶ δ' ἀπὸ Στρυ-μόνος μολοῦσαι,
κακόσχολοι νή-στιδες δύσορμοι.

§ 629. Lastly, in dividing the members of verses, there is need of tact well exercised, and supported by a keen judgment, to perceive easily, and examine carefully, what is usual, what suitable, what elegant. I will illustrate the matter by an example. In Soph. Œd. R. 660. Erfurdt has thus divided the verses:

οὐ τὸν πάντων θεῶν - θεὸν πρόμον
Ἅλιον· ἐπεὶ ἄθεος, - ἄφιλος, ὅ τι πύματον
ὀλοίμαν, φρόνη-σιν εἰ τάνδ' ἔχω.

And in the antistrophe v. 690.

ὦ ναξ, εἶπον μὲν οὐχ - ἅπαξ μόνον,
ἴσθι δὲ παραφρόνιμον, - ἄπορον ἐπὶ φρόνιμα
πεφάνθαι μ' ἂν, εἰ-σε νοσφίζομαι.

Of these the first member is an ischiorrhogic iambic, the second an iambic monometer, the rest dochmiacs. But since the first verse both in the strophe and antistrophe is concluded by a short syllable, that is a sufficient indication that the numbers ought not to be concluded in that syllable, but to be carried on further. In the next place, although in the antistrophic verse the numbers might, on account of the stop, be there ended, yet in the strophic verses those words, θεὸν πρόμον Ἅλιον, which make but one notion, would be improperly separated. From which it appears that all the verses cohere in one system, and that the ichiorrhogic iambic is followed by dochmiacs with one Cretic among them. The question now is where that Cretic is to be stationed: whether in the beginning of the second verse,

οὐ τὸν πάντων θεῶν—θεὸν πρόμον Ἅλιον·
ἐπεὶ ἄθεος,—ἄφιλος, ὅ τι πύματον·

and in the antistrophe,

ὦ ναξ, εἶπον μὲν οὐχ—ἅπαξ μόνον, ἴσθι δὲ
παραφρόνιμον,—ἄπορον ἐπὶ φρόνιμα·

or in the beginning of the third verse,

ἐπεὶ ἄθεος, ἄφιλος,—ὅ τι πύματον ὀλοί-
μαν, φρόνη-σιν εἰ τάνδ' ἔχω·

and in the antistrophe,

παραφρόνιμον, ἄπορον—ἐπὶ φρόνιμα πεφάνθαι μ' ἂν, εἴ-σε νοσφίζομαι·

or lastly in the end of the second verse,

οὐ τὸν πάντων θεῶν—θεὸν πρόμον Ἄλιον·
ἐπεὶ ἄθεος, ἄφιλος,—ὅ τι πύματον
ὀλοίμαν, φρόνησιν εἰ τάνδ' ἔχω·

and in the antistrophe,

ὦ ναξ, εἶπον μὲν οὐχ - ἅπαξ μόνον, ἴσθι δὲ
παραφρόνιμον, ἄπορον - ἐπὶ φρόνιμα
πεφάνθαι μ' ἂν, εἴ-σε νοσφίζομαι.

Now it appears that in the first of these divisions the words *ἄθεος, ἄφιλος,* and *παραφρόνιμον, ἄπορον,* which the sense requires to be joined, are inelegantly drawn asunder into two members; and that in the second, what is much worse, the Cretic is placed in syllables not making intire words, and still less giving any sense. On the contrary the mode proposed in the third division is plainly so elegant, that it deserves with reason to be preferred to the others. For it has no member composed of syllables without meaning; and the words which the sense requires to be joined, *θεὸν πρόμον Ἄλιον,* and *ἄθεος ἄφιλος,* and *παραφρόνιμον, ἄπορον,* are so joined; and the Cretic appears located in the place most suitable, and in those words which have a remarkable emphasis; lastly, if these verses are recited according to this division of the members, there is nothing but what an auditor not only understands immediately, but perceives also to be arranged with such aptness and weight, that every word and sentence has its due force and efficacy.

CHAPTER XIX.

OF THE USE OF ANTISTROPHES SUMMARILY.

§ 630. The Greeks in every kind of poetry, especially in the lyric, and still more in the dramatic, very studiously affected a certain equal proportion of parts. As this has a most agreeable effect in alluring and charming the minds of the auditors, so it has been cultivated with singular art and made susceptible of wonderful variety.

§ 631. Metricians divide poems with respect to repetitions of numbers, into two kinds, which are called *κατὰ στίχον,* and *κατὰ σύστημα* or *συστηματικά.* Those *κατὰ στίχον* are such as are composed of verses only; those *κατὰ σύστημα* such as are composed of systems or strophes. When these kinds are so conjoined in one poem, that part is written *κατὰ στίχον,* and part *κατὰ σύστημα,* such poems are called *μικτὰ γενικὰ,* as tragedies, and the ancient comedies: and when they may be taken indifferently to be written either *κατὰ στίχον*

or *κατὰ σύστημα*, they are called *κοινὰ γενικὰ*, as many of the Anacreontic poems, which may appear to be composed either of verses only or of strophes. See Hephæstion p. 63—71. (111—131.)

§ 632. Those which are written *κατὰ στίχον* are divided by metricians into *μικτὰ*, which have different verses in different parts, as the comedies of Menander had, and *ἄμικτα*, which have the same kind of verses in every part, as epic poems.

§ 633. Of the *συστηματικὰ* some are called *κατὰ σχέσιν*, others *ἀπολελυμένα*, others *μετρικὰ ἄτακτα*, others *ἐξ ὁμοίων*, others *μικτὰ συστηματικὰ*, others *κοινὰ συστηματικά*: a division bad enough.

§ 634. Those *κατὰ σχέσιν* are such as have responsals, or correspondence of parts, and repetitions.

§ 635. *Ἀπολελυμένα* are those composed without any certain rule, according to the inclination or fancy of the poet. Of these below in chap. XXV.

§ 636. *Μετρικὰ ἄτακτα* consist of verses determinate indeed, but intermingled at pleasure: the following verses of Simonides are quoted as an example:

Ἴσθμια δὶς, Νεμέᾳ δὶς, Ὀλυμπίᾳ ἐστεφανώθην,
οὐ πλάτεϊ νικῶν σώματος, ἀλλὰ τέχνᾳ,
Ἀριστόδαμος Θράσιδος Ἀλεῖος πάλᾳ.

And they say that the Margites, ascribed to Homer, was thus written. This whole species ought to have been ranked under the genus *κατὰ στίχον*, not *συστηματικά*.

§ 637. Nor do those called *ἐξ ὁμοίων* belong to this division; since in them the kind of metre, and not the relative parts of systems, is regarded. For this name is applied to those which run out without interruption, in one kind of foot or numbers, i. e. those usually called systems, as of anapæsts, Ionics, and other numbers. *Τὰ ἐξ ὁμοίων* are divided into *ἀπεριόριστα*, which proceed in one tenor to their termination, i. e. which are one system; and those *κατὰ περιορισμοὺς ἀνίσους*, i. e. those consisting of several systems of the same kind but differing from one another, as in the parodi of tragedies many anapæstic systems of different lengths occur: thus: A. B. Γ. Δ. E.

§ 638. By *μικτὰ συστηματικὰ* are signified such as are formed of different systematic kinds conjoined, such, e. g. as are partly *κατὰ σχέσιν*, and partly *ἀπολελυμένα*.

§ 639. Lastly, *κοινὰ συστηματικὰ* are those which may seem to be of one or another kind indifferently, as Hor. Carm. iii, 12. which to an unskilful person will seem to be *ἐξ ὁμοίων*, to a skilful one *κατὰ σχέσιν*.

§ 640. Of those called *κατὰ σχέσιν* metricians reckon these sorts: *μονοστροφικὰ*, in which the same strophe is still repeated in this form: A. A. A. Later writers are accustomed to call those improperly *μονοστροφικὰ*, which were by the ancients called *ἀπολελυμενὰ*, of which below, in ch. XXV.

§ 641. Next *ἐπῳδικὰ*, in this form: A. A. B. which is called *τριὰς ἐπῳδική*· or in this, A. A. A. B. which is called *τετράς*· or in this, A. A. A. A. B. which is called *πεντάς*: of which the most in use is

the *τριάς*. See, besides Hephæstion, p. 68. (123.) the schol. on Eurip. Hecub. 629. (624.)

§ 642. Then *μεσῳδικὰ*, in this form: A. B. A.

§ 643. Then *παλινῳδικὰ*, in this form: A. B. B. A. Which are called *ἀντιθετικὰ*, when single verses, and not strophes, correspond to each other in that manner, as *ά. β′. γ′. γ′. β′. α′.*

§ 644. Next, *περιῳδικὰ*, in this form: A. B. B. Γ.

§ 645. Lastly, *κατὰ περικοπὴν ἀνομοιομερῆ*, in this manner: A. B. A. B.

§ 646. To these they add *μικτὰ κατὰ σχέσιν*, when of those forms which we have given different ones are conjoined, as epodic and mesodic, thus, A. B. A. Γ.. or palinodic and mesodic, as A. B. Γ. Δ. Γ. B. A.

§ 647. And *κοινὰ κατὰ σχέσιν*, which may be equally reckoned among several of these kinds: such as those called *κατὰ περικοπὴν ἀνομοιομερῆ*, A. B. A. B. For if one join A. B. in one strophe Γ. there will be the monostrophics Γ. Γ.

§ 648. There are none of these kinds of which there remain not many examples even now. But the most uncommon are the *τετρὰς* and *πεντὰς ἐπῳδική*. The most in use is the *τριὰς*, as in the greatest part of the poems of Pindar and Simonides. The *μονοστροφικὰ* were used chiefly in the poetry of the more ancient lyrics, who were followed by the Roman poets. Those lyrics wrote many poems also *κατὰ στίχον*, of which the shortest form is perhaps that which Sappho constructed of Adonic verses, as Terentianus Maurus testifies, p. 2431. Alcman, as Hephæstion relates, p. 74. (134.) joined two forms of monostrophic poetry in one poem, to seven strophes of the same metre subjoining seven others in a different metre but all alike.

§ 649. The tragedians put for the most part in their choral songs two strophes only in the same metre, then two others in a different metre, and so on. Sometimes they add to these one epode, either at the end or in the middle of the song. Without an epode, thus, *α′. α′. β′. β′. γ′. γ′. δ′. δ′.* With an epode, thus, *α′. α′. β′. β′. γ′. γ′. δ′. δ′. ε′.* or *α′. α′. β′. γ′. γ′. δ′. δ′.* But all these varieties will be more fully treated of by and by.

CHAPTER XX.

OF THE CORRESPONDENCE OF METRES IN THE DIVERBIA.

§ 650. So much did the tragedians delight in the equal proportion and correspondence of parts, that they thought fit to employ them even in the diverbia, [parts consisting of dialogue,] when such

equality and counterbalancing of speech were not excluded by some vehement emotion of mind.

§ 651. And these colloquies are usually so disposed, that each person recites one verse: as in the Agam. from v. 276. and from v. 547. And for the most part, (as in those passages,) to obviate the tiresomeness of equality, a speech of some length both introduces and concludes the dialogue. In other places each person recites two verses, as in the Eumen. from v. 714. and in the Choëph. from v. 1051. Sometimes one person has always one verse, and another person always two, as in the Prometheus, from v. 39. At other times the number is varied, so that each person now pronounces two verses, now one, as in the Œdip. R. from v. 543. Sometimes this equality of responsals is interrupted by something intervening, or the increase of mental agitation, as in the same Play, v. 334. where presently afterwards the dialogue returns to its previous order. Often too, when each person has had one verse, each verse, as the speakers grow warmer, is divided between both, both speaking now more, now fewer, words, but equality being so far preserved, that the words of both are comprised in one intire verse. Thus in the Orest. from v. 764. ed. Pors. and from v. 1614. and in the Phœniss. from v. 612. Sometimes one of the speakers pronounces only a short exclamation instead of a whole verse, as in the Agam. 1316. Elsewhere, by an exclamation of this kind the turns are changed, one of the persons completing a verse which had been begun by the other, as in the Prometh. v. 979. Moreover even a sort of epodic conformation occurs in the Agamemnon v. 1352.

ΑΓ. *ὤμοι πέπληγμαι καιρίαν πληγὴν ἔσω.*
Χ. *α'. σῖγα· τὶς πληγὴν ἀϋτεῖ καιρίως οὐτασμένος;*
ΑΓ. *ὤμοι μάλ' αὖθις δευτέραν πεπληγμένος.*
Χ. *β'. τοὔργον εἰργάσθαι δοκεῖ μοι βασιλέως οἰμώγματι.*

To which verses, of which every two are as strophes, another trochaic verse is added for an epode by a third choric old man, and then the other twelve old men recite each two iambic trimeters.

CHAPTER XXI.

OF THE PARABASIS.

§ 652. In the ancient comedy the *parabasis*, as it is called, is particularly remarkable, which is a turning of the chorus to the spectators. On it see Hephæstion p. 71. (131.) Pollux iv, 111. Schol. Aristoph. in argum. i. Nub. and ad Nub. v. 518. 1113. ad Pac. v. 733. Some parts of it are touched upon by the Schol. ad Nub. v. 510. 575. ad Acharn. 659. Etym. M. p. 363, 46. corrected by Sylburgius. See also Bulenger De Theatro ii, 13. in Græv. Thes. Ant. Rom. t. ix.

§ 653. A parabasis, which is intire, consists of seven parts, which are *κομμάτιον*, *παράβασις*, *μακρὸν*, *στροφὴ*, *ἐπίῤῥημα*, *ἀντίστροφος*, *ἀντεπίῤῥημα*, the three first of its parts being unequal, and the other four answering to one another alternately, in this manner:

α'. *κομμάτιον.*
β'. *παράβασις.*
γ'. *μακρόν.*
δ'. *στροφή.*
ε'. *ἐπίῤῥημα.*
δ'. *ἀντίστροφος.*
ε'. *ἀντεπίῤῥημα.*

And the first three parts, and the *ἐπίῤῥημα* and *ἀντεπίῤῥημα*, are recited by the coryphæus.

§ 654. The *κομμάτιον* is a short song composed of anapæstic verses, dimeters, or others, not having antistrophes. Sometimes, like the parabasis which follows, it consists of anapæstic tetrameters, as in Acharn. v. 627. and in Pac. v. 729.

§ 655. *Παράβασις* (so called in a more limited sense, in which it does not comprehend all the seven parts, but is itself one of those parts,) consists for the most part of anapæstic tetrameters, although sometimes of another metre, as in the Nub. v. 518. sqq. but is always composed *κατὰ στίχον*, i. e. in the same verse still repeated. Iambic trimeters however are never employed in it: see Bentl. Diss. Phalar. p. 111. or ed. Lips. p. 262.

§ 656. *Μακρὸν* commonly consists of anapæstic dimeters, and is such, that it ought to be recited *ἀπνευστὶ*, i. e. in one breath; on which account it is called *πνῖγος* also.

§ 657. *Στροφὴ*, which is called *ᾠδὴ* also, is a song written in melic verses, to which, when the *ἐπίῤῥημα* has been recited, the *ἀντίστροφος*, called also *ἀντῳδὴ*, answers in the same metres.

§ 658. The *ἐπίῤῥημα* consists usually of trochaic tetrameters, which the coryphæus recites when the strophe has been sung. To this, when the antistrophe has been sung, the *ἀντεπίῤῥημα* answers in the same number of verses of the same metre.

§ 659. Great diversity is found in the use of the parabasis: for some comedies have none, as the Ecclesiazusæ and Plutus; others two, as the Nubes, Equites, Pax.

§ 660. Nor is the parabasis always intire. Examples of an intire parabasis are in Nub. from v. 510. in Equit. from v. 498. in Av. from v. 676. in Vesp. from v. 1009. in Acharn. from v. 627. The three first parts, *κομμάτιον*, *παράβασις*, *μακρὸν*, are wanting in Ran. v. 674. Eq. 1264. Pac. 1127. The parabasis in the Thesmoph. from v. 785. has only three parts, *παράβασις*, *μακρὸν*, *ἐπίῤῥημα*. That in Pac. from v. 729. five, *κομμάτιον*, *παράβασις*, *μακρὸν*, *στροφὴ*, *ἀντίστροφος*. That in Nub. from v. 1115. only one, the *παράβασις*.

§ 661. Other parts of comedies also, and those sometimes very long ones, have often a conformation like that of the parabases, the parts answering to one another. Thus in the Av. from v. 451. first there is a strophe, then an *ἐπίῤῥημα* of LXIV. anapæstic tetrameters, then a system of anapæstic dimeters, as it were a *μακρὸν*, although

too long to be pronounced in one breath: then in the same order, from v. 539. an antistrophe of the same number of verses, an *ἀντεπίῤῥημα*, and a system of anapæstic dimeters equal to the former one. And in the Lysistr. v. 614—635. there are trochaic tetrameters, in the midst of which a strophe is interposed, and v. 636—657. the same number of trochaics with an antistrophe. These are followed by another strophe and other trochaics, which as well as the others have another strophe in the midst of them, v. 658—681. to which the same number of like verses, 682—705. answer.

§ 662. These things do not appear to have been instituted at random: it is probable that the stations of the chorus and actors on the orchestra and stage were assigned with the same equality. For such equality is much more easily perceived by the eye than by the ear: so that, unless it had been thought necessary for the sight, all that care bestowed on it would hardly have been employed for the sake of the hearing.

CHAPTER XXII.

OF THE CHORAL SONGS.

§ 663. The principal use of antistrophics is in the choral songs. As these songs differ from one another, so they have some difference in respect to antistrophics. Let us consider first those songs which are sung by the chorus alone.

§ 664. In tragedy two kinds of the longer songs of the chorus are mentioned, the *parodus* and *stasimum*. Aristotle, Poët. 12, 7. says the *parodus* is the first recitation by the whole chorus; and the *stasimum* a song of the chorus without anapæsts and trochees. But the metrical scholiast of Euripides ad Phœniss. 210. ed. Valck. says the *stasimum* is a song sung after the parodus by the chorus standing motionless; and that the *parodus* is sung by the chorus as they enter the orchestra.

§ 665. Since *πάροδος* signifies both the entrance of the chorus into the orchestra, and also what they sing or recite while entering the orchestra, or as soon as they have entered it, the definition of Aristotle appears to be correct, if we understand the word *parodus* of what was sung. He therefore calls the *parodus* a song which is sung first in a tragedy by the chorus either all together or divided into parts. For from the parodus also, in this sense at least, are to be excluded anapæsts, trochees, iambi, since they are not sung but recited, and that not by the chorus, but by the coryphæus or some other of the singers. Hephæstion, p. 70. (128.) has used the word in a more comprehensive sense.

§ 666. Nor is the *stasimum* so called because the chorus stands without moving, but because it is sung by the chorus not when they

first advance and form their ranks, but when they have already taken their stations.

§ 667. Both kinds have this in common, that they are antistrophic: moreover the strophe is followed immediately by the antistrophe, and the strophes differ from one another, thus; $\alpha'. \alpha'. \beta'. \beta'. \gamma'. \gamma'.$

§ 668. The *proodus* seems not to have been used in either kind: the *epode* is not necessary.

§ 669. The *parodus* differs from the *stasimum*, as it appears, in the use of the *epode*. For the *stasima* have no epode except at the end of the whole song; and it may be the same in the *parodus*, as in Hippolytus. But the *parodi* have sometimes an epode in the middle, as in the Pers. Agam. Orest. Phœniss. Such too is the parodus in the Iphig. in Aul. but not written by Euripides. For the second epode in this parodus appears to consist of antistrophics.

§ 670. It seems beyond a doubt, that the antistrophic and epodic composition of the songs was connected with certain stations of the chorus in the orchestra, which stations had some analogy to the equality of the former. One may conjecture therefore that the epodica were so performed that the chorus in singing the strophes and antistrophes remained in opposite parts of the orchestra, and that they sung the epode standing in the middle of the orchestra. This is not at variance with what Marius Victorinus says, p. 2501.

§ 671. A quadruple division of the chorus may moreover be imagined. For either all was sung by the whole chorus, or all by parts of the chorus, or parts of the chorus sang the strophes, and the whole chorus the epode, or the whole chorus the strophes, and part of the chorus the epode.

§ 672. The most usual division of all appears to have been into two *hemichoria*. According to Pollux iv, 107. this manner of dividing the chorus was called *διχορία*, the half part of the chorus so divided *ἡμιχόριον*, and the song, which the chorus so divided sang, *ἀντιχορία*.

§ 673. But the chorus was often divided into a still greater number of parts; nay sometimes even every one of fifteen singers sang separately, as in the parodus in the Sept. ad Theb.

§ 674. It seems likely that what was in every passage the division and distribution of the chorus may be collected sometimes from the subject, sometimes from the disposition of the strophes, sometimes from the numbers.

§ 675. Thus whoever attentively considers the song in the Agamemnon at v. 375. will be easily induced to think that the subject of the epode, which is added at the end, is not suited to the whole chorus, but to a small part of it. See Elem. D. M. p. 728.

§ 676. And what we have said of the parodus, that an epode sometimes occurs in the middle of it, seems to prove that the chorus being at first divided into separate parts began by singing, strophes, antistrophes, and an epode, and afterwards, when collected into one body, other strophes which may truly be called the parodus of the whole chorus.

§ 677. Lastly, the numbers also appear to be an evidence of a

change in the division of the chorus. Thus in the parodus of the Persæ, Agamemnon, Phœnissæ, there is a manifest change of the numbers and modulation after the epode, which makes it probable that, when the epode was concluded, the whole chorus began to sing. See Elem. D. M. p. 729.

§ 678. In the parodi and stasima of the tragedians there is often difficulty as to the epodes; of which some are composed with so great a similarity of metres, that they almost offer the appearance of antistrophics: as in the Prometh. v. 425. 900. Pers. 93. Hecub. 943. And in truth there are some which consist, almost beyond doubt, of antistrophics, as in the Orest. v. 832. on which see Elem. D. M. p. 541. But care must be taken that this appearance may not lead into error; and it is rather to be concluded that in epodes the same metres are often found repeated, but mingled too with other metres, so that on that account their parts are sometimes very like one another.

§ 679. Besides the parodus and stasima, other songs also of the chorus occur, by which sometimes tragedies are concluded. These resemble the parodus more than the stasima. They consist of antistrophics, and are sung, as it appears, by parts of the chorus. So at least it is in the Supplices of Æschylus. There is another example in the Eumenides, wherein not the legitimate chorus of the Play, but another, has the song.

§ 680. Sometimes both the tragedians and the comedians employ another kind of song consisting of one strophe, the antistrophe of which follows not immediately, but after some verses of the actors, and occasionally after the intervention of a considerable part of the Play. Such strophes are sometimes longer, as in the Philoct. v. 391. and 507. And Æschylus in the Eumenides, a Play which contains many examples of this sort of strophes, has even repeated all the same words, which he has done in stasima also as well as in commi, as in Sept. ad Theb. Agam. Suppl. Sometimes shorter, composed for the most part of dochmiacs, as in Æschyl. Sept. ad Theb. and Suppl.

§ 681. In tragedy the song of the chorus very seldom consists of a solitary strophe, without any antistrophe; never, as it appears, except upon occasion of some great and unusual commotion of mind. An example is in the Trachin. v. 205. where the scholiast says: *τὸ μελιδάριον οὐκ ἔστι στάσιμον, ἀλλ' ὑπὸ τῆς ἡδονῆς ὀρχοῦνται.* And this song also seems to be sung by different parts of the chorus, and so those strophes too which were spoken of § 680. seem not to belong to the whole chorus.

§ 682. Much more certain does it seem that not the whole chorus together, but different parts of it sang those songs in which each antistrophe does not follow its own strophe, but the disposition of the antistrophics is more artificial, as in the Choëph. v. 781. where the order of the strophes is this:

α'. β'. α'. γ'. μεσῳδός. γ'. δ'. β'. δ'.

CHAPTER XXIII.

OF SYSTEMS OF ANTISTROPHICS.

§ 683. That artificial copulation of strophes, on which the Greek dramatic poets bestowed such wonderful pains, is peculiar to those songs, which are sung either by the actors alone, without the chorus, or by the chorus in conversation with the actors, or else by certain parts alternately of the chorus alone.

§ 684. For the most part these songs are divided between the chorus and the actors: and they are then called *κόμμοι*. Aristot. Poët. c. 12. *κόμμος δὲ, θρῆνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς.*

§ 685. All that is either recited or sung by the actors is called *ἀπὸ σκηνῆς*. Of this the parts that are sung are sometimes *ἀπολελυμένα*, but more frequently antistrophics artificially disposed.

§ 686. It is seldom that the chorus alone, divided into parts, has the antistrophics involved in an artificial order. There is an example in § 682.

§ 687. This complication of antistrophics is very widely extended, so that not only single strophes, but often even several systems composed of many strophes are mutually connected or conjoined.

§ 688. For these copulations of strophes are never made at random, and without a determinate order, and equal proportion. But it is sometimes difficult to discover the equality of proportions, or when discovered, to explain it in such a manner that it may appear clearly. And yet that is necessary to be done; for otherwise the proper conformation of the antistrophics is not perceived. The best and easiest way both of discovering and demonstrating this equality seems to be to point out by certain marks every strophe and antistrophe one after another in the order in which they follow one another in each song, every antistrophe having the same mark as its strophe; and then to connect the marks which are the same by semicircular lines. By this method a picture is produced which exhibits a clear view of the equal proportion of parts.

§ 689. So studious indeed of equality were those poets, that they disposed and equalised the turns of the persons speaking, with as much care as the strophes and metres, now in the antistrophe in the same order as in the strophe, now in an order reversed; and when the persons are changed in the middle of a verse, in the same foot in both places, and in the same part of the foot. And this circumstance often discovers that the persons are wrongly marked. The song in the Troades at v. 1287. may serve for an example. It ought, apparently, to be thus written, two versicles being restored to their right places:

Ἑ. *ὀτοτοτοτοτοτοὶ,* στρ. α΄.

. . . . . .

. . . *Κρόνιε, πρύτανι Φρύγιε,*

γενέτα πάτερ, ἀνάξι', ἀνάξια τᾶς σᾶς

Δαρδάνου γονᾶς τάδ' οἷα
πάσχομεν, δέδορκας;
Χ. δέδορκεν· ἁ δὲ μεγαλόπολις
ἄπολις ὄλωλεν, οὐδ' ἔτ' ἔστι Τροία.
Ἑ. οτοτοτοτοτοτοί.
λέλαμπεν Ἴλιος·
Περγάμων τε πυρὶ καταίθε-
ται τέρεμνα, καὶ πόλις, ἄκρα τε τειχέων
μαλερὰ μέλαθρα πυρὶ κατάδρομα
δαΐῳ τε λόγχᾳ.
Χ. πτέρυγι δὲ καπνὸς ὥς τις οὐ-
ράνια πεσοῦσα δορὶ καταφθίνει γᾶ.
Ἑ. ἰὼ γᾶ τρόφιμε τῶν ἐμῶν τέκνων. στρ. β'.
Χ, ἒ ἔ.
Ἑ. ὦ τέκνα, κλύετε, μάθετε ματρὸς αὐδάν.
Χ. ἰαλέμῳ τοὺς θανόντας ἀπύεις.
Ἑ. γεραιά γ' εἰς πέδον τιθεῖσα μέλεα, καὶ
χέρεσσι γαῖαν κτυποῦσα δισσαῖς.
Χ. διάδοχά σοι γόνυ τίθημι γαίᾳ,
τοὺς ἐμοὺς καλοῦσα νέρθεν
ἀθλίους ἀκοίτας.
Ἑ. ἀγόμεθα, φερόμεθ'. Χ. ἄλγος, ἄλγος βοᾷς.
Ἑ. δούλειον ὑπὸ μέλαθρον ἐκ πάτρας γ' ἐμᾶς.
ἰὼ,
Πρίαμε, Πρίαμε, σὺ μὲν ὀλόμενος,
ἄταφος, ἄφιλος,
ἄτας ἐμᾶς ἄϊστος εἶ.
Χ. μέλας γὰρ ὄσσε κατεκάλυ-
ψε θάνατος ὅσιον ἀνοσίαις σφαγαῖσιν.
Ἑ. ἰὼ θεῶν μέλαθρα, καὶ πόλις φίλα. ἀντ. β'.
Χ. ἒ ἔ.
Ἑ. τὰν φόνιον ἔχετε φλόγα, δορός τε λόγχαν.
Χ. τάχ' εἰς φίλαν γᾶν πεσεῖσθ' ἀνώνυμοι.
Ε. κόνις δ' ἴσα καπνῷ πτέρυγι πρὸς αἰθέρα
ἄϊστον οἴκων ἐμῶν με θήσει.
Χ. ὄνομα δὲ γᾶς ἀφανὲς εἶσιν· ἄλλᾳ δ'
ἄλλο φροῦδον, οὐδ' ἔτ' ἔστιν
ἃ τάλαινα Τροία.
Ἑ. ἐμάθετ', ἐκλύετε; Χ. Περγάμων γε κτύπον.
Ἑ. ἔνοσις ἄπασαν, ἔνοσις ἐπικλύσει πόλιν.
ἰὼ,
τρομερὰ, τρομερὰ μέλεα φέρετ' ἐ-
μὸν ἴχνος, ἴτ' ἐπὶ
δούλειον ἀμέραν βίου.
Χ. ἰὼ τάλαινα πόλις· ὅμως
δὲ πρόφερε πόδα σὸν ἐπὶ πλάτας Ἀχαιῶν.

§ 690. Examples are rare of disregard of the equal distribution of persons. When disregarded, it is so purposely, and in the representation of great emotion and perturbation of mind.

§ 691. But we sometimes see a few words assigned to the wrong person. But neither is this done at random, and without good cause. For when a system of strophes required that two contiguous strophes should be, contrarily to the custom in systems, assigned in succession to one person, then, in order to distinguish the strophes more plainly, the poets thought it right to give to some other person a few words in the end of the first or in the beginning of the second strophe. There is a remarkable example of this in the Choëph. v. 442. For since the second system of strophes in that passage consists of four strophes in this order, $\eta'. \theta'. \theta'. \eta'.$ and with such a regulation as to the persons, that Electra has the strophes η', η', and in the strophes $\theta'. \theta'.$ Orestes and Electra reply to each other; Electra would have had two strophes in succession, viz. the antistrophes θ' and η'. But since in that whole song of Electra and Orestes it never happens that the same person sings two strophes one after the other, the first words of the second antistrophe are assigned to Orestes, in order to make it appear evidently, that a new strophe begins at that place:

O. *λέγεις πατρῷον μόρον.* H. *ἐγὼ δ' ἀπεστάτουν.*

§ 692. Sometimes what seems to be a violation of equality, is found upon more accurate examination to be only another mode of observing it. So in this song in the Hecuba v. 684.

Ἑ. *ὦ τέκνον, ὦ τέκνον.* πρ.
αἲ αἲ, κατάρχομαι νόμον
Βακχεῖον, ἐξ ἀλάστορος
ἀρτιμαθὴς κακῶν.
Θ. *ἔγνως γὰρ ἄτην παιδὸς, ὦ δύστηνε σύ;* α'.
Ἑ. *ἄπιστ', ἄπιστα, καινὰ, καινὰ δέρκομαι.* β'.
ἕτερα δ' ἀφ' ἑτέρων κακὰ κακῶν κυρεῖ· γ'.
οὐδέ ποτ' ἀστένακτος ἀδάκρυτος ἀ-
μέρα ἐπισχήσει.
Χ. *δείν', ὦ τάλαινα, δεινὰ πάσχομεν κακά.* μ.
Ἑ. *ὦ τέκνον, ὦ τέκνον ταλαίνας ματρὸς,* γ'.
τίνι μόρῳ θνήσκεις; τίνι πότμῳ κεῖσαι;
πρὸς τίνος ἀνθρώπων;
Θ. *οὐκ οἶδ· ἐπ' ἀκταῖς νιν κυρῶ θαλασσίαις.* α'.
Ἑ. *ἔκβλητον, ἢ πέσημα φοινίου δορός;* β'.
Θ. *ἐν ψαμάθῳ λευρᾷ* Μ.
πόντου νιν ἐξήνεγκε πελάγιος κλύδων. δ'.
Ἑ. *ὤ μοι, αἲ αἲ, ἔμαθον ἐνύπνιον ὀμμάτων* ε'.
ἐμῶν ὄψιν, οὐδὲ παρέβα με φά-
σμα μελανόπτερον, τὰν εἴσιδον ἀμφὶ σοὶ,
ὦ τέκνον, οὐκετ' ὄντα Διὸς ἐν φάει.
Χ. *τίς γάρ νιν ἔκταν'; οἶσθ' ὀνειρόφρων φράσαι;* ς'.
Ἑ. *ἐμὸς, ἐμὸς ξένος, Θρῃκιος ἱππότας,* μ.
ἵν' ὁ γέρων πατὴρ ἔθετο νιν κρύψας.
Χ. *ὤ μοι, τί λέξεις; χρυσὸν ὡς ἔχοι κτανών;* ς'.
Ἑ. *ἄρρητ' ἀνωνόμαστα, θαυμάτων πέρα,* δ'.
οὐχ ὅσι', οὐδ' ἀνεκτά· ποῦ δίκα ξένων; ε'.

ὦ κατάρατ' ἀνδρῶν, ὡς διεμοιράσω
χρόα, σιδαρέῳ τεμὼν φασγάνῳ
μέλεα τοῦδε παιδὸς, οὐδ' ᾤκτισας.

Here the persons agree, except that the trimeter of the maid is answered by the trimeter of Hecuba. But this is so, because it was fit that the maid, when she had communicated her intelligence, should remain silent; and therefore it was necessary that another person should take her part. But by that some equality is restored in another manner. For now every person has three trimeters. The song consists of a proodus and antistrophics, among which three mesodi are inserted in this manner:

πρ. α'. β'. γ'. μ. γ'. α'. β'. M. *δ'. ε'. ϛ'. μ. ϛ'. δ'. ε'.*

§ 693. The tragedians moreover, though not the lyrics, affect an equality of correspondent parts in another way also, by putting often in the same place of a strophe and antistrophe either the same or a like word, which is most commonly done with interjections, or similar repetitions of words in the same places. Thus Æschylus in Pers. v. 550. having begun three verses with the name *Ξέρξης*, begins those three which answer to them in the antistrophe, with the word *νᾶες*. And in the same Play v. 651. these words

Ἀϊδωνεὺς δ' ἀναπομπὸς ἀνείης,
Ἀϊδωνεὺς

are answered in the antistrophe by the following,

θεομήστωρ δ' ἐπικλήσκετο Πέρσαις,
θεομήστωρ.

§ 694. As an example of exact correspondence the whole song in the Choëph. at v. 312. may be taken; in which if the equality seems to fail in the antistrophe *η'*, it does so on the account mentioned in § 691. and I have marked that antistrophe with the name of Orestes between brackets. That song then, containing four systems of strophes, may be thus marked out:

α'. Orestes.
β'. Chorus.
α'. Electra.
γ'. Chorus: anapæsts.
δ'. Orestes.
β'. Chorus.
δ'. Electra.
μεσῳδός. Chorus: anapæsts.
ε'. Electra.
ϛ'. Chorus.
ε'. Orestes.
γ'. Chorus: anapæsts.
ϛ'. Electra.
ϛ'. Chorus.
ϛ'. Orestes.

η'. Electra.
θ'. Orestes.

θ′. Electra.
η′. (Or.) Electra.

ι′. Orestes: Electra: Chorus.
ι′. Orestes: Electra: Chorus.

ια′. Chorus.
ια′. Chorus.

§ 695. Another remarkable example of one great system, containing within itself other systems of strophes, occurs in the Agam. v. 1457—1585. The form of it is this:

α′. Chorus.
β′. Chorus: anapæsts.
γ′. Chorus.
δ′. Clytæmnestra: anapæsts.
α′. Chorus.
δ′. Clytæmnestra: anapæsts.
ϵ′. Chorus.
ϛ′. Chorus: anapæsts.
ζ′. Chorus.
η′. Clytæmnestra: anapæsts.
ϵ′. Chorus.
ϛ′. Chorus: anapæsts.
ζ′. Chorus.
η′. Clytæmnestra: anapæsts.
θ′. Chorus.
β′. Chorus: anapæsts.
γ′. Chorus.
ι′. Clytæmnestra: anapæsts.
θ′. Chorus.
ι′. Clytæmnestra: anapæsts.

§ 696. It appears that in these systems the anapæsts too answer each other. But this is not the case everywhere. For in some songs there is no equal correspondence of anapæsts. Sometimes anapæsts even alone, and without any admixture of melic metres, correspond to each other: as in the end of the Prometheus:

ΠΡ.	ΈΡ.	ΧΟ.	ΈΡ.	ΠΡ.
α′.	β′.	μεσ.	β′.	α′.

In which place the correspondence of metres shows, as it often does, a chasm or wrong reading.

CHAPTER XXIV.

OF THE INTERRUPTION OF ANTISTROPHICS.

§ 697. That studious attention to an equal distribution of parts, which has been spoken of, should serve as a hint, whenever we meet with songs, either at first sight not antistrophic, or having some correspondence only here and there, to think first of all of discovering and arranging the antistrophics, and to do this in such a manner, that a determinate law and rule of the song may appear, showing clearly in what part each strophe ought to be placed.

§ 698. This is often not only very difficult on account of the similarity of metres, and the chasms and wrong readings which deform such songs, but is rendered still more difficult by the fact that all songs are not antistrophic, or do not consist wholly of antistrophics, and that lastly, the equality spoken of is not observed in all.

§ 699. And first let us speak of the *interruptions of antistrophics*. For sometimes the words of a supervenient speaker, or some other disturbance of what is passing on the stage, occasions a departure on purpose from the equal correspondence of parts, not however so as to destroy it, but only to interrupt it by the intervention of something adventitious.

§ 700. A signal example of such interruption has been observed by Tyrwhitt in the Ion of Euripides, at v. 219. There the women of the chorus, while they sing among themselves an antistrophic song, address Ion in the second antistrophe, who answers in anapæstic verses, which have no other anapæsts corresponding to them in the strophe; so that the antistrophe, whose strophe had been sung in one continuous tenor, is now sung by piece-meal, Ion interrupting it every now and then by his words: and it is to be observed that the final syllables both of the strophic and the antistrophic verses are adapted not to those syllables which ought to follow in every kind, but to those which do actually immediately follow, and are pronounced by another. That antistrophe, with the anapæsts which every now and then interrupt it, is the following:

X. *σέ τοι, τὸν παρὰ ναὸν αὐ-*
δῶ, θέμις γυάλων ὑπερ-
βῆναί μοι ποδὶ λευκῷ;
I. *οὐ θέμις, ὦ ξέναι.*
X. *ἆρ' ὄντως μέσον ὀμφαλὸν*
γᾶς Φοίβου κατέχει δόμος;
I. *στέμμασί γ' ἐνδυτὸν, ἀμφὶ δὲ Γοργόνες.*
X. *οὕτω καὶ φάτις αὐδᾷ.*
I. *εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων,*
καί τι πυθέσθαι χρῄζετε Φοίβου,
πάριτ' εἰς θυμέλας· ἐπὶ δ' ἀσφάκτοις
μήλοισι δόμων μὴ πάριτ' εἰς μυχόν.

X. ἔχω μαθοῦσα· θεοῦ δὲ νόμον οὐ παραβαίνομεν· ἃ δ' ἐκτὸς, ὄμμα τέρψει.
I. πάντα θεᾶσθ', ὅ τι καὶ θέμις, ὄμμασι.
X. μεθεῖσαν δεσπόται
θεοῦ με γύαλα τάδ' εἰσιδεῖν.
I. δμωαὶ δὲ τίνων κλῄζεσθε δόμων;
X. Παλλάδος ἔνοικα τρόφιμα μέλαθρα
τῶν ἐμῶν τυράννων.
παρούσας δ' ἀμφὶ τάδ' ἐρωτᾷς.

§ 701. Another remarkable example is in the Hecuba, at v. 156. ed. Pors. where the antistrophics are interrupted by themselves. As this example now appears to me to be not rightly arranged in the Elem. D. M. p. 738. sqq. I shall give it here in a more correct state. The reading, it is to be observed, is not everywhere sufficiently certain, on account of the alterations of Triclinius.

Ἑ. οἲ 'γὼ μελέα, τί ποτ' ἀπύσω; στρ. α'.
ποίαν ἀχὼ, ποῖον ὀδυρμόν;
δειλαία δειλαίου γήρως.
δουλείας τᾶς οὐ τλατᾶς,
τᾶς οὐ φερτᾶς; ὤ μοι μοι.
τίς ἀμύνει μοι; ποία γενεὰ,
ποία δὲ πόλις; φροῦδος πρέσβυς,
φροῦδοι παῖδες.
ποίαν, ἢ ταύταν, ἢ κείναν
στείχω; ποῖ δ' ἥσω; ποῦ τίς θεῶν
ἐπαρωγός; ἰὼ κάκ' ἐνεγκοῦσαι
Τρῳάδες, ὦ κάκ' ἐνεγκοῦσαι
πήματ', ἀπωλέσατ', ὠλέσατ· οὐκέτι μοι βίος
ἀγαστὸς ἐν φάει.
ὦ τλάμων ἄγησαί μοι ποὺς,
ἄγησαι τᾷ γηραίᾳ
πρὸς τάνδ' αὐλάν· ὦ τέκνον, ὦ παῖ
δυστανοτάτας ματέρος, ἔξελθ'
οἴκων, ἄϊε ματέρος αὐδὰν,
1. τέκνον, ὡς εἰδῇς, οἵαν, οἵαν στρ. γ'.
2. ἀΐω φάμαν περὶ σᾶς ψυχᾶς.
Π. (ἰὼ) μᾶτερ, μᾶτερ, τί βοᾷς; τί νέον στρ. β'.
καρύξασ', οἴκων μ', ὥστ' ὄρνιν,
θάμβει τῷδ' ἐξέπταξας;
3. Ἑ. ὤ μοί μοι τέκνον. γ'.
4. Π. τί με δυσφημεῖς; φροίμιά μοι κακά.
5. Ἑ. ἒ ἒ σᾶς ψυχᾶς.
1. Π. ἐξαύδα, μὴ κρύψῃς δαρόν. ἀντ. γ'.
2. δειμαίνω, δειμαίνω, μᾶτερ,
3. τί ποτ' ἀναστένεις;
4. Ἑ. τέκνον, τέκνον μελέας ματρός.
5. Π. τί τόδ' ἀγγέλλεις;
Ἑ. σφάξαι σ' Ἀργείων κοινὰ στρ. δ'.
συντείνει πρὸς τύμβον γνώμα
Πηλείδα, γέννα.

Π. οἴμοι, μᾶτερ, πῶς φθέγγει ἀντ. δ'.
ἀμέγαρτα κακῶν; μάννυσόν μοι,
μάννυσον, μᾶτερ.
Ἑ. αὐδῶ, παῖ, δυσφήμους φάμας· ἀντ. β'.
ἀγγέλλουσ' Ἀργείων δόξαι
ψήφῳ σᾶς περί μοι ψυχᾶς.
Π. ὦ δεινὰ παθοῦσ', ὦ παντλάμων, ἀντ. α'.
ὦ δυστάνου μᾶτερ βιοτᾶς,
οἵαν, οἵαν αὖ σοι λώβαν,
λώβαν ἐχθίσταν, οἴμοι,
ἀῤῥήταν τ' ὦρσεν δαίμων.
οὐκέτι σοι παῖς ἅδ'· οὐκέτι δὴ
γήρᾳ δειλαία δειλαίῳ
συνδουλεύσω.
σκύμνον γάρ μ' ὥστ' οὐριθρέπταν
μόσχον, δειλαία δειλαίαν
εἰσόψει χειρὸς ἀναρπαστὰν
σᾶς ἄπο, λαιμότομόν θ' Ἅιδᾳ
γᾶς ὑποπεμπομέναν σκότον, ἔνθα νεκρῶν μέτα
τάλαινα κείσομαι.
σὲ μὲν, ὦ μᾶτερ δύστανε βίου,
κλαίω πανοδύρτοις θρήνοις·
τὸν ἐμὸν δὲ βίον, λώβαν, λύμαν τ'
οὐ μετακλαίομαι, ἀλλὰ θανεῖν μοι
συντυχία κρείσσων ἐκύρησεν.

The law of this system is that the metres of Polyxena everywhere correspond to those of Hecuba. The order of the strophes ought to have been this: α'. β'. γ'. γ'. δ'. δ'. β'. α'. But since at the conclusion of the strophe α', Polyxena, who was to sing the strophe β', has not yet arrived, Hecuba in the mean time begins the strophe γ', in which presently afterwards Polyxena interrupts her, by singing the strophe β'; which being ended, Hecuba proceeds to finish the remaining part of the strophe γ', and then all the other parts proceed in due order.

§ 702. When the comedians interrupt the antistrophics, it is for the sake of a joke, and in various modes: Aristoph. Ran. at v. 208.

ΧΑ. ὠὸπ ὂπ, ὠὸπ ὄπ. πρ.
ΗΜ. βρεκεκεκὲξ κοὰξ κοάξ. στρ. α'.
ΗΜ. βρεκεκεκὲξ κοὰξ κοάξ. ἀντ. α'.
1. ΚΟΡ. λιμναῖα κρηνῶν τέκνα, στρ. β'.
2. ξύναυλον ὕμνων βοὰν
3. φθεγξώμεθ', εὔγηρυν ἐμὰν ἀοιδὰν,
ΧΟ. κοὰξ κοάξ.
4. ΚΟΡ. ἣν ἀμφὶ Νυσήϊον
5. Διὸς Διώνυσον ἐν
6. Λίμναισιν ἰαχήσαμεν,
7. ἡνίχ' ὁ κραιπαλόκωμος
8. τοῖς ἱεροῖσι χύτροισιν
9. χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.

ΧΟ. βρεκεκεκὲξ κοὰξ κοάξ.
Δ. ἐγὼ δέ γ' ἀλγεῖν ἄρχομαι στρ. γ'.
τὸν ὄρρον, ὦ κοὰξ κοάξ.
ὑμῖν δ' ἴσως οὐδὲν μέλει.
ΧΟ. βρεκεκεκὲξ κοὰξ κοάξ.
Δ. ἀλλ' ἐξόλοισθ' αὐτῷ κοάξ. μεσ.
οὐδὲν γὰρ ἔστ' ἄλλ' ἢ κοάξ.
ΚΟΡ. εἰκότως γ', ὦ
πολλὰ πράττων· ἐμὲ γὰρ ἔστερ-
ξαν μὲν εὔλυροί τε Μοῦσαι,
καὶ κεροβάτας Πὰν ὁ καλαμό-
φθογγα παίζων, προσεπιτέρπε-
ται δ' ὁ φορμικτὰς Ἀπόλλων.
ἕνεκα δόνακος, ὃν ὑπολύριον
ἔννυδρον ἐν λίμναις τρέφω.
ΧΟ. βρεκεκεκὲξ κοὰξ κοάξ.
Δ. ἐγὼ δὲ φλυκταίνας γ' ἔχω, ἀντ. γ'.
χὠ πρωκτὸς ἰδίει πάλαι,
κἄτ' αὖθις ἐγκύψας ἐρεῖ,
ΧΟ. βρεκεκεκὲξ κοὰξ κοάξ.
ἀλλ', ὦ φιλῳδὸν γένος, ἀντ. β'.
παύσασθε. ΚΟΡ. μᾶλλον μὲν οὖν
φθεγξώμεθ', εἰ δήποτ' εὐ-
ηλίοις ἐν ἀμέραισιν
ἡλάμεσθα διὰ κυπείρου
καὶ φλέω, χαίροντες ᾠδῆς
ἐν πολυκολύμβοισι μέλεσιν,
ἢ Διὸς φεύγοντες ὄμβρον
ἔννδρον ἐν βυθῷ χορείαν
αἰόλαν ἐφθεγξάμεσθα
πομφολυγοπαφλάσμασιν.
ΧΟ. βρεκεκεκὲξ κοὰξ κοάξ.
Δ. τουτὶ παρ' ὑμῶν λαμβάνω. στρ. δ'.
ΚΟΡ. δεινὰ τἄρα πεισόμεσθα.
Δ. δεινότερα δ' ἐγωγ' ἐλαύνων,
εἰ διαῤῥαγήσομαι.
ΧΟ. βρεκεκεκὲξ κοὰξ κοάξ.
Δ. οἰμώξετ'· οὐ γάρ μοι μέλει. ἀντ. δ'.
ΚΟΡ. ἀλλὰ μὴν κεκραξόμεσθα γ'
ὁπόσον ἡ φάρυγξ ἂν ἡμῶν
χανδάνῃ δι' ἡμέρας,
ΧΟ. βρεκεκεκὲξ κοὰξ κοάξ.
Δ. τούτῳ γὰρ οὐ νικήσετε. ἐπῳδ.
ΚΟΡ. οὐδὲ μὴν ἡμᾶς σὺ πάντως.
Δ. οὐδὲ μὴν ὑ-
μεῖς γ' ἔμ' οὐδεπώποτε.
κεκράξομαι γὰρ, κἄν με δεῖ, δι' ἡμέρας,
ἕως ἂν ὑμῶν ἐπικρατήσω τοῦ κοάξ.
ΧΟ. βρεκεκεκὲξ κοὰξ κοάξ.

The following ought to be the form of this system:

προῳδ. α′. α′. β′. γ′. μεσῳδ. γ′. β′. δ′. δ′. ἐπῳδ.

But Bacchus begins to complain, and so interrupts the strophe β′ in the middle by singing the strophe γ′ and the mesode. Then the coryphæus finishes the remaining part of the strophe. But when they have returned to order, Bacchus again interposes by beginning the antistrophe β′, which the coryphæus ought to have done. The latter, therefore, interrupting Bacchus in the second verse of the antistrophe, takes his own turn; but since the character of the dialogue rejects the melic numbers of the verses 3—9, he omits this part of the antistrophe, and immediately passes over from the third verse to the tenth, the catalexis of the third verse being changed to a trochaic dipodia, which was wanting in the tenth of the strophe.

§ 703. As in comedies there are some passages void of all metre, and written in mere prose, as the proclamations of criers, (see the Thesmoph. v. 295.) so for the sake of laughter antistrophics also sometimes seem to be interrupted and disordered by certain words either without any metre, or in metres differing from the rest. This I think is the case in the Ecclesiaz. in the song at v. 900.

1. ΝΕ. μὴ φθόνει ταῖσιν νέαισι· στρ. α′.
2. τὸ τρυφερὸν γὰρ ἐμπέφυκε
3. τοῖς ἁπαλοῖσι μηροῖς,
4. κἀπὶ τοῖς μήλοις ἐπανθεῖ.
σὺ δ', ὦ γραῦ,
5. παραλέλεξαι, κἀντέτριψαι
6. τῷ θανάτῳ μέλημα.
1. ΓΡ. ἐκπέσοι σοῦ τὸ τρῆμα, ἀντ. α′.
2. τό τ' ἐπίκλιντρον ἀποβάλοιο,
3. βουλομένη σποδεῖσθαι,
4. κἀπὶ τῆς κλίνης ὄφιν εὖ-
5. ροις τε καὶ προσελκύσαιο,
6. βουλομένη φιλῆσαι.
1. ΝΕ. αἲ αἲ, τί ποτε πείσομαι; στρ. β′.
2. οὐχ ἥκει μοὐταῖρος,
3. μόνη δ' αὐτοῦ λείπομ', ἡ
4. γάρ μοι μήτηρ ἄλλῃ
βέβηκε. καίτοι τἄλλα γ' οὐ-
δὲν τὰ μετὰ ταῦτα δεῖ λέγειν.
5. ἀλλ', ὦ μαῖ', ἱκετεύομεν, κά-
6. λει τὸν ὀρθαγόραν, ὅπως
7. σαυτῆς ἂν κατόναι', ἀντιβολῶ σε.
1. ΓΡ. ἤδη τὸν ἀπ' Ἰωνίας ἀντ. β′.
τρόπον, τάλαινα, κνησιᾷς,
δοκεῖς δέ μοι
καὶ λάβδα κατὰ τοὺς Λεσβίους.
5. ἀλλ' οὐκ ἄν ποθ' ὑφαρπάσαιο
6. τἀμὰ παίγνια, τὴν δ' ἐμὴν
7. ὥραν οὐκ ἀπολεῖς, οὐδ' ἀπολήψει.

§ 704. There is another example of this sort of sportive jocularity

in the Vesp. v. 317. where an old man, shut up in his house, and vexed at not being allowed to go into court with his companions, partly speaks, and partly sings, in the following manner:

φίλοι, τήκομαι
1. μὲν πάλαι διὰ τῆς ὀπῆς στρ.
ὑμῶν ὑπα-
3. κούων· ἀλλὰ γὰρ οὐκ οἷός τ'
4. εἶμ' ᾄδειν· τί ποιήσω;
1. τηροῦμαι δ' ὑπὸ τῶνδ'· ἐπεὶ ἀντ.
2. βούλομαί γε πάλαι μεθ' ὑ-
3. μῶν ἐλθὼν ἐπὶ τοὺς καδί-
4. σκους, κακόν τι ποιῆσαι.

§ 705. Interruptions are most usual in paromœostrophic songs, the nature of which consists in a manner in interruption. Of which below.

CHAPTER XXV.

OF SOLUTE[a] OR FREE SONGS.

§ 706. Those songs which are not antistrophic, but constructed with a free and unrestrained composition of metres, are called by metricians ἀπολελυμένα: on which see Hephæstion p. 66. 69. (116. 126.) Of these they call some ἄστροφα, which are so short as not to constitute even a whole strophe; others ἀνομοιόστροφα, which being formed of dissimilar strophes, are separated, now by a change of person, now by an ephymnium, now by an epode, now by another epiphonema: and if they consist of two strophes, they call them ἑτερόστροφα; if of more, ἀλλοιόστροφα; and, lastly, others ἄτμητα, which may indeed be divided into strophes, but afford no indication that they were so divided by the poets.

§ 707. As these partitions do not exhaust the subject, we shall reduce all this variety under certain kinds, thus: Ἀπολελυμένα consist either of certain metres alone, and are then ἄστροφα, or of strophes, and are then στροφικά.

§ 708. Of these the ἄστροφα comprehend ἐπιφωνήματα, ἐφύμνια, and ἐπιφθεγματικὰ, all which appear to differ in nothing but length.

§ 709. Ἐπιφωνήματα or ἀναφωνήματα are exclamations, which are not included in the strophes or verses, as φεῦ, ἰὼ, αἲ αἲ, and very many others.

§ 710. The ἐφύμνια consist of certain words, as

Ἰήϊε Παιὰν,
or, ὦ διθύραμβε.

[a] See the Supplement to Dr. Johnson's Dictionary, printed by Mr. Valpy in 1819. 4to. J.S.

These when not in the end, but in the middle of a strophe, are called *μεσύμνια*. Sappho :

ὕψοι δὴ τὸ μέλαθρον,
Ὑμήναον,
ἀέῤῥετε, τέκτονες ἄνδρες·
Ὑμήναον,
γαμβρὸς ἔρχεται ἶσος Ἄρηϊ.

Where, as Bentley seems rightly to have supposed, (ad Hor. p. 710.) the metre was this,

ὕψοι δὴ τὸ μέλαθρον ἀέῤῥετε τέκτονες ἄνδρες,

which was interrupted by that mesymnium.

§ 711. The *ἐπιφθεγματικὰ* are such as have the length of a whole verse : as these two examples from Bacchylides :

ἦ καλὸς Θεόκριτος, οὐ μοῦνος ἀνθρώπων ἐρᾷς·

and, *σὺ δ' ἐν χιτῶνι μόνῳ παρὰ τὴν φίλην γυναῖκα φεύγεις.*

On these epiphonemas see Hephæstion p. 70. seq. (128. sqq.)

§ 712. Those which we choose to call *στροφικὰ*, are either *μονόστροφα*, or *πολύστροφα*.

§ 713. The *μονόστροφα* are such as consist of one strophe only. If the length of these exceeds that of a strophe, and yet they cannot be divided into several strophes, they are then called *ἄτμητα*; such as were the *νόμοι*, and apparently the later dithyrambics.

§ 714. The *πολύστροφα* are such as consist of several strophes; and if they have dissimilar strophes, they are called *ἀνομοιόστροφα*, if similar, *παρομοιόστροφα*. And of these the *ἀνομοιόστροφα*, if they contain only two strophes, are called *ἑτερόστροφα*.

§ 715. The most easy of these are the *ἀνομοιόστροφα*. These are for the most part composed of certain systems or verses sometimes alike, sometimes unlike. As in the Orestes v. 971. ed. Pors.

Μόλοιμι τὰν οὐρανοῦ στρ. α'.
μέσον χθονός τε τεταμέναν
αἰωρήμασι πέτραν,
ἁλύσεσι χρυσέαισι φερομέναν
δίναισιν βῶλον ἐξ Ὀλύμπου,
ἵν' ἐν θρήνοισιν ἀναβοάσω
πατρὶ γέροντι Ταντάλῳ,
ὃς ἔτεκεν, ἔτεκε γενέτορας ἐμέθεν δόμων,
οἳ κατεῖδον ἄτας,
ποτανὸν μὲν δίωγμα πώλων στρ. β'.
τεθριππoβάμονι στόλῳ
Πέλοψ ὁπότε πελάγεσι διε-
δίφρευσε Μυρτίλου φόνον
δικὼν ἐς υἶδμα πόντου,
λευκοκύμοσιν
πρὸς Γεραιστίαις
ποντίων σάλων
ἠόσιν ἁρματεύσας.
ὅθεν δόμοισι τοῖς ἐμοῖ- στρ. γ'.
σιν ἦλθ' ἀρὰ πολύστονος,

λόχευμα ποιμνίοισι Μαιάδος τόκον
τὸ χρυσόμαλλον ἀρνὸς ὁπότ'
ἐγένετο τέρας ὁλοὸν, ὁλοὸν
'Ατρέος ἱπποβότα.
ὅθεν ἔρις τό τε πτερωτὸν στρ. δ'.
ἁλίου μετέβαλεν ἅρμα,
τὰν πρὸς ἑσπέραν κέλευθον
οὐρανοῦ προσαρμόσασα
μονόπωλον ἐς ἀῶ.
ἑπταπόρου δὲ δρόμημα Πελειάδος στρ. ε'.
εἰς ὁδὸν ἄλλαν Ζεὺς μεταβάλλει,
τῶνδέ τ' ἀμείβει θανάτους θανάτων,
τά τ' ἐπώνυμα δεῖπνα Θυέστου,
λέκτρα τε Κρήσσας 'Αερόπας δολί-
as δολίοισι γάμοις, τὰ πανύστατα δ'
εἰς ἐμὲ καὶ γενέταν ἐμὸν ἦλυθε δόμων
πολυπόνοις ἀνάγκαις.

§ 716. But there is great difficulty in the *παρομοιόστροφα*, the character of which is, that the intire strophes, of which they consist, are not wholly equalised, but correspond in some of their parts, and in other of their parts do not correspond. And whereas we ought, wherever we perceive correspondence, to think first of investigating the antistrophics, it often happens that either a more intricate disposition of the strophes, or the chasms and corrupt readings, of which the works of ancient poets are full, may lead us into error, and make us at one time take paromœostropha for antistrophics, at another antistrophics for paromœostropha.

§ 717. And this difficulty is not a little increased by the circumstance that many songs are partly antistrophic, partly paromœostroph, so that we must often be at a loss to decide whether such as have no exact correspondence are to be accounted paromœostropha or corrupt.

§ 718. Moreover in this kind interruptions of the strophes are frequent, which cannot but render any judgment with regard to the form and disposition of such songs extremely difficult; so that it can be no wonder if in many passages we can make out nothing which can be relied on with certainty.

§ 719. Lastly, in some songs some law and order of the strophes is discovered, while in others nothing of the kind can be detected; and indeed on the whole so various is the character of the paromœostropha, that in every song great sagacity and diligence are requisite to elicit anything probable.

§ 720. The general nature of *paromœostropha* consists in this, that the strophes do not correspond in all their parts, but in some only, and commonly either in their beginning or their conclusion: so that the corresponding parts may appear to be interrupted by those not corresponding. Whence on the whole interruptions are most frequent in paromœostropha.

§ 721. There seems to be little doubt that such corresponding parts were distinguished from those not so corresponding, by certain

forms and changes of harmony and modulation; so that the transition from the one kind to the other must have made itself immediately perceptible to the ear. But since we do not now possess the modulations of the songs, we have nothing left, from which to form any conjecture, except the similarity or dissimilitude of the metres. And how ambiguous this must be, where the same metres are often repeated, is abundantly evident.

§ 722. A signal example, in which the beginnings for the most part contain the correspondence, is in Æschyl. Sept. ad Theb. at v. 78. From that song, of which the last part is antistrophic, we quote these three strophes only from the paromœostropha:

ἀκούετ', ἢ οὐκ ἀκούετ' ἀσπίδων κτύπον; στρ. ζ'.
πέπλων καὶ στεφέων·
πότ', εἰ μὴ νῦν ἀμφὶ λιτάν' ἔξομεν;
κτύπον δέδορκα· πάταγος οὐχ ἑνὸς δορός. στρ. η'.
τί ῥέξεις; προδώσεις,
παλαίχθων Ἄρης, τὰν τεὰν γᾶν;
ὦ χρυσοπήληξ δαῖμον, ἔπιδ', ἔπιδε πόλιν, στρ. δ'.
ἄν ποτ' εὐφιλήταν ἔθου.

§ 723. Another notable example, in which the strophes, alike for the most part in their numbers, correspond in their conclusions, which are formed by a dochmiac verse, twice by a Cretic foot too, is furnished by the song in the Phœniss. 101—199. ed. Pors. See Elem. D. M. p. 751. sq.

§ 724. In the Hecuba, at v. 1056. is a song, of paromœostropha, composed partly of anapæsts, partly of dochmii and such feet as are commonly associated with them. The strophes correspond in their endings.

ὤ μοί μοι ἐγὼ, α'.
πᾷ βῶ; πᾷ στῶ; πᾷ κέλσω;
τετράποδος βάσιν θηρὸς ὀρεστέρου β'.
τιθέμενος ἐπὶ χεῖρα κατ' ἴχνος; ποιὰν
ἢ ταύταν, ἢ κείναν, ἢ τάνδ' μ.
ἐξαλλάξω,
τὰς ἀνδροφόνους μάρψαι χρῄζων
Ἰλιάδας, αἵ με διώλεσαν,
τάλαιναι κόραι, τάλαιναι Φρυγῶν·
ὦ κατάρατοι, ποῖ καί με φυγᾷ
πτώσσουσι μυχῶν;
εἴθε μοι ὀμμάτων αἱματόεν βλέφαρον
ἀκέσαι', ἀκέσαιο τυφλὸν, Ἄλιε,
φέγγος ἀπαλλάξας.
ἆ ἆ, σίγα, σίγα· κρυπτὰν
βάσιν αἰσθάνομαι τάνδε γυναικῶν.
πᾷ πόδ' ἐπάξας
σαρκῶν ὀστέων τ' ἐμπλησθῶ,
θοίναν ἀγρίων θηρῶν τιθέμενος α'.
ἀρνύμενος λώβαν, λύμας ἀντίποιν' β'.
ἐμᾶς, ὦ τάλας;

ποῖ, πᾷ φέρομαι, τέκν' ἔρημα λιπὼν
Βάκχαις Ἄιδου διαμοιρᾶσαι,
σφακτὰν κυσί τε φοινίαν δαῖτ' ἀνήμερόν τ' οὐρείαν ἐκβολάν;
πᾷ στῶ; πᾷ βῶ; πᾷ κάμψω,
ναῦς ὅπως ποντίοις
πείσμασι λινόκροκον φᾶρος στέλλων,
ἐπὶ τάνδε συθεὶς τέκνων ἐμῶν φύλακ'
ὀλέθριον κοίταν;

The plan of this song will be understood by one who shall have distinguished the strophes of which it consists. For there are two dochmiac strophes, and three anapæstic systems, interrupted mutually by one another. The dochmiac strophes β', β', dissimilar in other respects, correspond to each other in the two last verses. In a like manner the first and last anapæstic systems answer to each other in a parœmiac verse, and the middle one performs the office of a mesode, in this manner, $\alpha'.\ \mu.\ \alpha'$. The beginnings of the strophes and systems are marked with letters in the margin.

§ 725. Presently afterwards there follows in the Hecuba, at v. 1088. another paromœostrophic song: which, it is probable, ought to be written thus:

αἲ αἲ, ἰὼ Θρῄκης α'.
λογχοφόρον, ἔνοπλον, εὔιππον Ἄρει τε κάτοχον γένος,
ἰὼ Ἀχαιοὶ, ἰὼ Ἀτρεῖδαι. β'.
βοὰν, βοὰν, ἀϋτῶ βοὰν,
ἴτ', ἴτε, μόλετε πρὸς θεῶν,
κλύει τις, ἢ οὐδεὶς ἀρκέσει; τί μέλλετε; μ.
γυναῖκες ὤλεσάν με,
γυναῖκες αἰχμαλώτιδες.
δεινὰ, δεινὰ πεπόνθαμεν.
ὤ μοι ἐμᾶς λώβας. α'.
ποῖ τράπωμαι; ποῖ πορευθῶ; β'.
ἀμπτάμενος οὐράνιον ὑψιπετὲς
εἰς μέλαθρον, Ὡρίων
ἢ Σείριος ἔνθα πυρὸς φλογέας ἀφίησιν ὄσσων αὐγάς; ἢ τὸν ἐς Ἄϊδα
μελανοχρῶτα πορθμὸν ἄξω τάλας;

This song is composed of two strophes α', α'. which correspond in their beginnings: and the beginning consists of a dochmiac verse and Cretics. Between these strophes is a mesode. But they are interrupted by two trochaic verses β', β', answering to each other.

§ 726. In the Phœniss. at v. 1724. ed. Pors. is a song composed of two strophes answering to each other, but changed by various interruptions into a paromœostrophum. It should probably be written thus:

1. A. ἴθ' εἰς φυγὰν τάλαιναν· ὄρεγε χέρα φίλαν, α'.
2. πάτερ γεραιὲ, πομπίμαν

3. ἔχων ἔμ', ὥστε ναυσίπομπον αὔραν.
OI. ἰδοὺ,
πορεύομαι τέκνον· σύ μοι
ποδαγὸς ἀθλία γενοῦ.
A. γενόμεθα, γενόμεθ' ἀθλιοὶ
γε δῆτα Θηβαιᾶν μάλιστα παρθένων.
OI. πόθι γέραιον ἴχνος τίθημι;
βάκτρα πρόσφερ', ὦ τέκνον.
4. A. τᾷδε τᾷδε βᾶθί μοι
5. τᾷδε, τᾷδε πόδα τίθει,
6. ὥστ' ὄνειρον ἰσχύν.
7. OI. ἰὼ ἰὼ δυστυχεστάτας φυγὰς
8. ἐλαύνων τὸν γέροντά μ' ἐκ πάτρας.
ἰὼ ἰὼ,
9. δεινὰ, δείν' ἐγὼ τλάς.
A. τί τλὰς, τί τλάς; οὐχ ὁρᾷ δίκα κακοὺς,
οὐδ' ἀμείβεται βροτῶν ἀσυνεσίας.
10. OI. ὅδ' εἰμὶ, μοῦσαν ὃς ἐπὶ καλ-
11. λίνικον οὐράνιον ἔβαν
παρθένου κόρας αἰ-
νιγμ' ἀσύνετον εὑρών.
12. A. Σφιγγὸς ἀναφέρεις ὄνειδος;
13. ἄπαγε τὰ πάρος
14. εὐτυχήματ' αὐδῶν.
τάδε σ' ἐπέμενε μέλεα πάθεα,
φυγάδα πατρίδος ἄπο γενόμενον,
ὦ πάτερ, θανεῖν που.

1. ποθεινὰ δάκρυα παρὰ φίλαισι παρθένοις, α'.
2. ἀπαρθένευτ' ἀλωμένα,
3. λιποῦσ' ἄπειμι πατρίδος ἀπόπρο γαίας.
4. φεῦ, τὸ χρήσιμον φρενῶν
5. εἰς πατρός γε συμφορὰς
6. εὐκλεᾶ με θήσει.
7. τάλαιν' ἐγὼ συγγόνου θ' ὑβρισμάτων,
8. ὃς ἐκ δόμων νέκυς ἄθαπτος οἴχεται,
μέλεος, ὃν, εἴ με καὶ θανεῖν, πάτερ, χρεὼν,
9. σκότια γᾷ καλύψω.
OI. πρὸς ἥλικας φάνηθι σάς. β'. 1.
A. ἅλις ὀδυρμάτων ἐμῶν. 2.
OI. σὺ δ' ἀμφὶ βωμίους λιτὰς, β'. 1.
A. κόρον ἔχουσ' ἐμῶν κακῶν. 2.
10. OI. ἴθ' ἀλλὰ βρόμιος ἵνα τε ση-
11. κὸς ἄβατος ὄρεσι Μαινάδων.
A. Καδμείαν ᾗ
νεβρίδα στολιδωσαμένα πότ' ἐγὼ
θίασον Σεμέλας
12. ἱερὸν ὄρεσιν ἀνεχόρευσα
13. χάριν ἀχάριτον
14. εἰς θεοὺς διδοῦσα.

§ 727. The song in the Troades, at v. 239. is partly antistrophic.

1. Ἑ. τόδε, τόδε φίλαι Τρῳάδες, α′.
ὁ φόβος ἦν μοι πάλαι.
Τ. ἤδη κεκλήρωσθ', εἰ τάδ' ἦν ὑμῖν φόβος.
2. Ἑ. αἲ αἲ, τίνα γ' ἢ β′.
Θεσσαλίας πόλιν, ἢ
Φθιάδος εἶπας, ἢ Καδμείας χθονός;
Τ. κατ' ἄνδρ' ἑκάστη, κοὐχ ὁμοῦ λελόγχατε.
3. Ἑ. τίν' ἄρα τίς ἔλαχε; τίνα πότμος εὐτυχὴς πρ.
Ἰλιάδων μένει;
Τ. σὺ δ' ἀλλ' ἕκαστα πυνθάνου, μὴ πάνθ' ὁμοῦ.
4. Ἑ. τοὐμὸν τίς ἄρ' γ′.
ἔλαχε τέκος, ἔννεπε, τλάμονα Κασσάνδραν;
Τ. ἐξαίρετόν νιν ἔλαβεν Ἀγαμέμνων ἄναξ.
5. Ἑ. ἢ τᾷ Λακε- γ′.
δαιμονίᾳ νύμφᾳ δούλον; ὤ μοι μοι.
Τ. οὐκ, ἀλλὰ λέκτρων σκότια νυμφευτήρια.
6. Ἑ. ἢ τὰν Φοίβου β′.
παρθένον, ᾇ γέρας ὁ
χρυσοκόμας ἔδωκ' ἄλεκτρον ζωάν;
Τ. ἔρως ἐτόξευσ' αὐτὸν ἐνθέου κόρης.
7. Ἑ. ῥῖπτε, τέκνον ζαθέους δ′.
κλῆδας, καὶ ἀπὸ χροὸς ἐνδυτῶν στεφέ-
ων ἱεροὺς στολμούς.
Τ. οὐ γὰρ μέγ' αὐτῇ βασιλικῶν λέκτρων τυχεῖν;
8. Ἑ. τί δ' ὃ νεοχμὸν ἀπ' ἐμέθεν ἐ- α′.
λάβετε τέκος, ποῦ μοι;
Τ. Πολυξένην ἕλεξας, ἢ τίν' ἱστορεῖς;
9. Ἑ. ταύταν τῷ πάλος ἔζευξεν; μ.
Τ. τύμβῳ τέτακται προσπολεῖν Ἀχιλλέως.
10. Ἑ. ὤ μοι ἐγὼ, τάφῳ πρόσπολον ἐτεκόμαν. δ′.
ἀτὰρ τίς ὅδ' ἦν νόμος, ἢ τί θέσμιον,
ὦ φίλος, Ἑλλάνων;
Τ. εὐδαιμόνιζε παῖδα σήν· ἔχει καλῶς.
11. Ἑ. τί τόδ' ἔλακες; ἆρά μοι ἀέλιον λεύσσει; πρ.
Τ. ἔχει πότμος νιν, ὥστ' ἀπηλλάχθαι πόνων.
12. Ἑ. τί δ'; ἦ δὲ τοῦ ε′.
χαλκεομίτορος Ἕκτορος δάμαρ,
Ἀνδρομάχη τάλαινα, τίν' ἔχει τύχαν;
Τ. καὶ τήνδ' Ἀχιλλέως ἔλαβε παῖς ἐξαίρετον.
13. Ἑ. ἐγὼ δὲ τῷ ε′.
πρόσπολος ἁ τριβάμονος χερὶ
δενομένα βάκτρου γεραιῷ κάρᾳ;
Τ. Ἰθάκης Ὀδυσσεὺς ἔλαχ' ἄναξ δούλην σ' ἔχειν.
Ἑ. ἓ ἔ. πρ.
ἄρασσε κρᾶτα κούριμον,
ἕλκ' ὀνύχεσσι δίπτυχον παρειάν.
ἰὼ μοί μοι, ς′.
μυσαρῷ δολίῳ τε λέλογχα φωτὶ δουλεύειν,

πολεμίῳ δίκας παρανόμῳ δάκει,
ὃς πάντα τἀκεῖθεν ς'.
ἔθετ' ἀντίπαλ' αὖθις ἐκεῖσε διπτύχῳ γλώσσᾳ
φίλα τὰ πρότερ' ἄφιλα τιθέμενος πάντων.
γοᾶσθ', ὦ Τρῳάδες, με· ἐπ.
βέβακα δύσποτμος, οἴχομαι ἃ τάλαινα,
ἃ δυστυχεστάτῳ προσέπαισα κλήρῳ.

The disposition of this song is not sufficiently certain, the Play being very corrupt from want of manuscripts to correct it. I have altered a very few things. And if the alterations are right, this is the plan of the strophes:

α'. β'. πρ. γ'. γ'. β'. δ'. α'. μ. δ'. πρ. ε'. ε'. πρ. ς'. ς'. ἐπ.

And if this be divided into its parts, the whole song consists of two parts, in the first of which, having thirteen strophes, a trimeter of Talthybius is subjoined to every strophe: and the second part comprises a proodus, strophe, antistrophe, and epode. The first part again is composed of three parts: first of the antistrophics α'. β'. β'. α'. secondly, of two other antistrophic systems, γ'. γ'. and ε'. ε'. each of which has its proodus. Thirdly, of the paromœostrophic system δ'. δ'. which has a mesode. For in these two strophes alone the last verses only answer to one another.

§ 728. The formation of the paromœostrophic song in the Phœniss. v. 298. seq. is different. That apparently is to be thus written:

Χ. ὦ συγγένεια τῶν Ἀγήνορος τέκνων πρ.
ἐμῶν τυράννων, ὧν ἀπεστάλην ὕπο,
γονυπετεῖς ἕδρας προσπιτνῶ σ',
ἄναξ, τὸν οἴκοθεν νόμον σέβουσα.
ἔβας, ἔβας ὦ χρόνῳ γᾶν πατρῴαν.
ἰὼ,
πότνια, μόλε πρόδρομος, ἀμπέτασον πύλας.
κλύεις, ὦ τεκοῦσα τόνδε μᾶτερ;
τί μέλλεις ὑπώροφα μέλαθρα
περᾶν, θιγεῖν τ' ὠλέναισι τέκνου;
ΙΟ. Φοίνισσαν, ὦ νεάνιδες,
βοὰν ἔσω δόμων κλύου-
σα τῶνδε γή-
ρα τρομερὰν ἕλκω ποδὶ ποδὸς βάσιν.
ἰὼ ἰὼ τέκνον, τέκνον, στρ. α'.
χρόνῳ σὸν ὄμμα μυρίαις ἐν ἀμέραις
προσεῖδον· ἀμφίβαλλε μα-
στὸν ὠλέναισι ματέρος,
παρηΐδων τ' ὄρεγμα, βο-
στρύχων τε χαί-
τας κυανόχρωτα πλόκα-
μον σκιάζων δέραν
τὰν ἐμάν.
ἰὼ ἰὼ μόλις φανεὶς ἀντ. α'.
ἄελπτα κἀδόκητα ματρὸς ὠλέναις.
τί φῶ σε; πῶς ἅπαντα καὶ
χέρεσσι καὶ λόγοις ἐκεῖ-

σε καὶ τὸ δεῦρο πολυέλι-
κτον ἀδονὰν
περιχορεύουσα τέρ-
ψιν παλαιᾶν λάβω
χαρμονᾶν;
ἰὼ, τέκος, ἐμὸν τέκος, A.
ἔρημον πατρῷον ἔλιπες δόμον,
φυγὰς ἀποσταλεὶς ὁμαίμου λώβᾳ.
ἦ ποθεινὸς φίλοις, β′.
ἦ ποθεινὸς Θήβαις. β′.
ὅθεν ἐμάν τε λευκόχροα κείρομαι
δακρυόεσσ' ἀνεῖσα πενθήρη κόμαν,
ἄπεπλος φαρέων λευκῶν, τέκνον,
δυσόρφναια δ' ἀμφὶ τρύχη τάδε γ′.
σκότι' ἀμείβομαι.
ὁ δ' ἐν δόμοις πρέσβυς ὀμματοστερὴς, δ′.
ἀπήνας ὁμοπτέρου τᾶς ἀπο-
ζυγείσας δόμων
πόθον ἀμφιδάκρυτον ἀεὶ κατέχων,
ἀνῆξε μὲν ξίφους
ἐπ' αὐτόχειρα τε σφαγὰν,
ὑπὲρ τέρεμνά τ' ἀγχόνας
στενάζων ἀρὰς τέκνοις·
σὺν ἀλαλαῖσι δ' αἰὲν αἰαγμάτων γ′.
σκότια κρύπτεται.
σὲ δ', ὦ τέκνον, καὶ γάμοισι δὴ κλύω δ′.
ζυγέντα παιδοποιὸν ἀδονὰν
ξένοισιν ἐν δόμοις ἔχειν,
ξένον τε κῆδος ἀμφέπειν·
ἄλαστα ματρὶ τᾷδε Λα-
ΐῳ τε τῷ παλαιγενεῖ
γάμων ἐπακτὰν ἄταν.
ἐγὼ δ' οὔτε σοι πυρὸς ἀνῆψα φῶς B.
νόμιμον ἐν γάμοις, ὡς πρέπει
ματέρι μακαρίᾳ·
ἀννμέναια δ' Ἰσμηνὸς ἐκηδεύθη
λουτροφόρου χλιδᾶς· ἀνὰ δὲ Θηβαίαν
πόλιν ἐσιγάθη σᾶς ἔσοδος νύμφας.
ὅλοιτο τάδ', εἴτε σίδαρος, Γ.
εἴτ' ἔρις, εἴτε πατὴρ ὁ σὸς αἴτιος,
εἴτε τὸ δαιμόνιον κατεκώμασε
δώμασιν Οἰδιπόδα·
πρὸς ἐμὲ γὰρ κακῶν ἔμολε τῶνδ' ἄχη.

This song begins with a proodus, strophe, and antistrophe. In which, because the correspondence appeared too open and manifest, I thought it right to change the order of the words. Then follows a dochmiac system, A. in which are inserted two verses β', β'. answering to each other. Next, another dochmiac system, γ', is added, which is followed by the paromœostrophic song δ'. to which, after the an-

tistrophe γ′ the antistrophe δ′ answers in the beginning and in part of the middle verses. The whole song is concluded by two systems, one dochmiac, B. the other dactylic, Γ. which again is closed by a dochmiac verse. The scheme of the whole song therefore is this: πρ. α′. α′. A. γ′. δ′. γ′. δ′. B. Γ.

§ 729. There is another song, partly antistrophic, and partly paromœostrophic, in the Phœniss. at v. 1493. sqq. which, by the assistance of MSS. and Scholia lately published, may be thus restored:

A. *οὐ προκαλυπτομένα βοτρυώδεος* στρ. α′.
ἄβρὰ παρηΐδος,
οὐδ' ὑπὸ παρθενίας τὸν ὑπὸ βλεφάροις
φοίνικ', ἐρύθημα προσώπου,
αἰδομένα φέρομαι βάκχα νεκύων,
κράδεμνα δικοῦσα κόμας ἀπ' ἐμᾶς,
στολίδα κροκόεσσαν ἀνεῖσα τρυφᾶς,
ἀγεμόνευμα νεκροῖσι πολύστονον· αἲ αἲ, ἰώ μοι.
ὦ Πολύνεικες, ἔφυς ἄρ' ἐπώνυμος. ὤ μοι Θῆβαι·
σὰ δ' ἔρις οὐκ ἔρις, ἀλλὰ φόνῳ φόνος
Οἰδιπόδα δόμον ὤλεσε, κρανθεὶς
αἵματι δεινῷ, αἵματι λυγρῷ.
τίνα δὲ προσῳδὸν, A. β′.
ἢ τίνα μουσοπόλον στοναχὰν ἐπὶ
δάκρυσι, δάκρυσιν, ὦ δόμος, ὦ δόμος,
ἀνακαλέσωμαι, β′.
τρισσὰ φέρουσα τάδ' αἵματα σύγγονα,
ματέρα καὶ τέκνα, χάρματ' Ἐριννύος;
ἃ δόμον Οἰδιπόδα πρόπαν ὤλεσε,
τᾶς ἀγρίας ὅτε
δυσξύνετον ξυνετὸς μέλος ἔγνω, γ′.
Σφιγγὸς ἀοιδοῦ σῶμα φονεύσας.
ἰώ μοι, πάτερ, B. πρ.
τίς Ἑλλὰς, ἢ βάρβαρος, ἢ
τῶν προπάροιθ' εὐγενετᾶν
ἕτερος ἔτλα πόνων τόσωνδ'
αἵματος ἀμερίου δ′.
τοιάδ' ἄχεα φανερά; τάλαιν',
ὡς ἐλελίζω· τίς ἄρ' ὄρ-
νις δρυὸς ἢ ἐλάτας
ἀκροκόμοις ἀμφὶ κλάδοις
ἐζομένα μονομάτορος ἐμοῖς
ἄχεσι συνῳδός;
αἴλινον αἰάγμασιν ἃ ε′.
τοῖσδε προκλαίω μονάδ' αἰ-
ῶνα διάξουσα τὸν αἰ-
εὶ χρόνον ἐν λειβομένοι-
σιν δακρύοισιν.
τίν' ἰαχήσω;
τίν' ἐπὶ πρῶτον ἀπὸ χαίτας
σπαραγμοῖσιν ἀπαρχὰς βάλω,
ματρὸς ἐμᾶς διδύμοισι γάλα- ς′.

κτος παρὰ μαστοῖς,
ἢ πρὸς ἀδελφῶν οὐλόμεν' αἰ- ς'.
κίσματα δισσῶν;
ὀτοτοῖ, ὀτοτοῖ,
ἀλαὸν ὄμμα φέρων,
πάτερ γεραιὲ, δεῖξον,
Οἰδιπόδα, σὸν αἰῶνα μέλεον, ὃς ἐπὶ
δώμασιν ἀέριον σκότον ὄμμασι σοῖσι βαλὼν, ἕλ-
κεις μακρόπνουν ζωάν.
κλύεις, ὦ κατ' αὐλὰν ἀλαίνων γεραι- ζ'.
ὸν πόδα δεμνίοις
δύστανοις ἰαύων;
OI. τί δ', ὦ
παρθένε βακτρεύμασι τυ- ε'.
φλοῦ ποδὸς ἐξάγαγες εἰς
φῶς με λεχήρη σκοτίων
ἐκ θαλάμων, οἰκτροτάτοι-
σιν δακρύοισιν;
πολιὸν αἰθέρος γ' ἀφανὲς εἴδωλον, ἢ δ'
νέκυν ἔνερθεν, ἢ
ποτανὸν ὄνειρον;
A. δυστυχὲς ἀγγελίας ἔπος οἴσει, A. η'.
πάτερ, οὐκέτι σοι τέκνα λεύσσει η'.
φάος, οὐδ' ἄλοχος, παραβάκτροις θ'.
ἃ πόδα σὸν τυφλόπουν θεραπεύμασιν αἰὲν ἐμό-
χθει, πάτερ, ὤ μοι.
OI. ὤ μοι ἐμῶν παθέων· πάρα γὰρ στενάχειν τάδ', ι'.
ἀϋτεῖν· ι'.
τρισσαὶ ψυχαὶ πῶς ἔλιπον φάος, ὦ τέκνον, αὔδα. ι'.
A. οὐκ ἐπ' ὀνείδεσιν, οὐδ' ἐπιχάρμασιν,
ἀλλ' ὀδύναισι λέγω· σὸς ἀλάστωρ,
ξίφεσιν βρίθων,
καὶ πυρὶ, καὶ σχετλίαισι μάχαις, ἐπὶ παῖδας ἔβα θ'.
σοὺς, πάτερ, ὤ μοι.
OI. αἲ αἲ. A. τί τάδε καταστένεις; ια'.
OI. ὦ τέκεα. A. δι' ὀδύνας ἔβας, ια'.
εἰ τὰ τέθριππά γ' ἐς ἅρματα λεύσσων γ'.
ὄμματος αὐγαῖς σαῖς ἐπενώμας.
OI. τῶν μὲν ἐμῶν τεκέων φανερὸν κακόν. ἐπ.
ἃ δὲ τάλαιν' ἄλοχος, τίνι μοι, τέκνον, ὥλετο μοίρᾳ;
A. δάκρυα γοερὰ φανερὰ πᾶσιν τιθεμένα, B. ιβ'.
τέκεσι μαστὸν
ἔφερεν, ἔφερεν ἱκέτις ἱκέταν ὀρομένα. ιβ'.
εὗρε δ' ἐν Ἠλέκτραισι πύλαις τέκνα ἀντ. α'.
λωτοτρόφον κατὰ
λείμακα λόγχαις κοινὸν ἐννάλιον
ὡσεί τε λέοντας ἐναύλους
μαρναμένους, ἐπὶ τραύμασιν αἷμα τύχαν
ἤδη, ψυχρὰν λοιβὰν φονίαν,
ἃν ἔλαχ' Ἄιδας, ὤπασε δ' Ἄρης·

χαλκόκροτον δὲ λαβοῦσα νεκρῶν πάρα φάσγανον, εἴσω
σαρκὸς ἔβαψεν, ἄχει δὲ τέκνων ἔπεσ' ἀμφὶ τέκνοισιν.
πάντα δ' ἐν ἄματι τῷδε συνάγαγεν
ἀμετέροισι δόμοισιν ἄχη θεὸς,
ὦ πάτερ, ὅστις τᾷδε τελευτᾷ.

The last parts of this song, I mean the strophes α′, α′, are antistrophic. Between these strophes are two systems interrupting each other in turn, A, which is dactylic, B, of free or solute numbers, thus: α′. A. B. A. B. α′.

But each of these systems is interrupted by certain antistrophics of its own: A by these,

β′. β′. γ′. η′. η′. θ′. ι′. ι′. θ′. ια′. ια′. γ′.

Of which β′, β′, are in place of a proodus; the rest have their legitimate order. B has the following correspondencies:

δ′. δ′. ε′. ϛ′. ϛ′. ϛ′. ε′. ϛ′. ιβ′. ιβ′.

in which also a certain law and rule will be perceived, if one considers that the strophe ε′ holds the middle place between the antistrophics δ′, δ′, and ϛ′, ϛ′, as the antistrophe ε′ does between the strophes ϛ′, ϛ′; and that ιβ′, ιβ′, have in this system the place of an epode, as β′, β′, have that of a proodus in the system A.

§ 730. To these may be added a notable song which is in Sophocl. Œd. Col. at v. 117.

X. ὅρα· στρ. α′.
τίς ἄρ' ἦν; ποῦ ναίει;
ποῦ κυρεῖ ἐκτόπιος συθεὶς ὁ πάντων,
ὁ πάντων ἀκορέστατος;
λεῦσσ' αὐτὸν, προσδέρκου,
προσφθέγγου πανταχῇ.
πλανάτας, πλανάτας τις ὁ πρέσβυς, οὐδ'
ἔγχωρος· προσέβα γὰρ οὐκ
ἄν ποτ' ἀστιβὲς ἄλσος ἐς
τᾶνδ' ἀμαιμακετᾶν κορᾶν,
ἃς τρέμομεν λέγειν,
καὶ παραμειβόμεσθ' ἀδέρκτως,
ἀφώνως, ἀλόγως, τὸ τᾶς
εὐφήμου στόμα φροντίδος
ἰέντες· τὰ δὲ νῦν τίν' ἥκειν
λόγος οὐχ ἅξονθ', ὃν ἐγὼ λεύσσων
περὶ πᾶν οὔπω δύναμαι τέμενος
γνῶναι, ποῦ μοί ποτε ναίει.
OI. ὅδ' ἐκεῖνος ἐγώ· φωνῇ γὰρ ὁρῶ στρ. β′. 1.
τὸ φατιζόμενον. X. ἰὼ ἰὼ, 2.
δεινὸς μὲν ὁρᾶν, δεινὸς δὲ κλύειν 3.
OI. μή μ', ἱκετεύω, προσίδητ' ἄνομον. 4.
X. Ζεῦ ἀλεξῆτορ, τίς ποθ' ὁ πρέσβυς; 5.
OI. οὐ πάνυ μοίρας εὐδαιμονίσαι 6.
πρώτης, ᾧ τῆσδ' 7.
ἔφοροι χώρας· δηλῶ δ'· οὐ γὰρ ἂν 8.
ὧδ' ἀλλοτρίοις ὄμμασιν εἶρπον, 9.

κἀπὶ σμικροῖς μέγας ὥρμουν. 10.
X. ἔ ἔ ἀντ. α'.
ἀλαῶν ὀμμάτων
ἆρα καὶ ἦσθα φυτάλμιος, δυσαίων,
μακραίων τ' ἔτ', ἐπεικάσαι ;
ἀλλ' οὐ μὰν ἔν γ' ἐμοὶ
προσθήσεις τάσδ' ἀράς.
περᾷς γὰρ, περᾷς· ἀλλ' ἵνα τῷδ' ἐν ἀ-
φθέγκτῳ μὴ προπέσῃς νάπει
ποιάεντι, κάθυδρος οὖ
κρατὴρ μειλιχίων ποτῶν
ῥεύματι συντρέχει.
τῷ, ξένε πάμμορ', εὖ φυλάξαι·
μετάσταθ', ἀπόβαθι· πολ-
λὰ κέλευθος ἐρατύει.
κλύεις, ὦ πολύμοχθ' ἀλᾶτα ;
λόγον εἴ τιν' ἔχεις πρὸς ἐμὰν λέσχαν,
ἀβάτων ἀποβὰς, ἵνα πᾶσι νόμος,
φώνει· πρόσθεν δ' ἀπερύκου·
OI. θυγάτερ, ποῖ τις φροντίδος ἔλθη ; ἀντ. β'. 1.
A. ὦ πάτερ, ἀστοῖς ἴσα χρὴ μελετᾶν, 2.
εἴκοντας ἃ δεῖ, κοὐκ ἄκοντας. 3.
OI. πρόσθιγέ νύν μου. A. ψαύω καὶ δή. 4.
OI. ὦ ξεῖνοι, μὴ δῆτ' ἀδικηθῶ, 5.
σοὶ πιστεύσας καὶ μεταναστάς. 6.
1. X. οὔ τοι μήποτέ σ' ἐκ τῶνδ' ἑδράνων, στρ. γ'.
2. ὦ γέρον, ἄκοντά τις ἄξει.
3. OI. προβῶ ; X. ἔτι βαῖνε πόρσω.
4. OI. ἔτι ; X. προβίβαξε, κούρα,
5. πρόσω· σὺ γὰρ ἀΐεις.
6. A. ἔπεο μὰν, ἔπε' ὦδ' ἀμαυρῷ
7. κώλῳ, πάτερ, ᾗ σ' ἄγω.
8. X. τόλμα ξεῖνος ἐπὶ ξένης,
9. ὦ τλάμων, ὅ τι καὶ πόλις
10. τέτροφεν ἄφιλον, ἀποστυγεῖν,
11. καὶ τὸ φίλον σέβεσθαι.
OI. ἄγε νῦν σύ με, παῖ, β'. 7.
ἵν' ἂν εὐσεβίας ἐπιβαίνοντες, 8.
τὰ μὲν εἴπωμεν, τὰ δ' ἀκούσωμεν, 9.
καὶ μὴ χρείᾳ πολεμῶμεν. 10.
1. X. αὐτοῦ· μηκέτι τοῦδ' ἀντιπέτρου ἀντ. γ'.
2. βήματος ἔξω πόδα κλίνῃς.
3. OI. οὕτως ; X. ἄλις, ὡς ἀκούεις.
4. OI. ἔσθω ; X. λέχριός γ' ἐπ' ἄκρου
5. λάου βραχὺς ὀκλάσας.
6. A. πάτερ, ἐμὸν τόδ' ἐν ἀσυχαίᾳ,
ἰώ μοι μοι,
7. βάσει βάσιν ἁρμόσαι,
γεραιὸν ἐς χέρα σῶμα σὸν
προκλίνας φιλίαν ἐμὰν,

OI. ὤ μοι δύσφρονος ἄτας.
8. X. ὦ τλάμων, ὅτε νῦν χαλᾷς,
9. αὔδασον, τίς ἔφυς βροτῶν,
10. τίς ὁ πολύπονος ἄγῃ, τίν' ἂν
11. σοῦ πατρίδ' ἐκπυθοίμαν;
OI. ὦ ξένοι, στρ. δ'.
ἀπόπτολις· ἀλλὰ μὴ,
X. τί τόδ' ἀπεννέπεις, γέρον;
OI. μὴ, μὴ,
μή μ' ἀνέρῃ, τίς, μηδὲ πέρα μ'
ἐξετάσῃς ματεύων.
X. τί τόδε; OI. δεινὰ φύσις. X. αὔ- A.
δα. OI. τέκνον, ὤ μοι, τί γεγώ-
νω; X. τίνος εἶ σπέρματος,
ξεῖνε, φώνει πατρόθεν.
OI. ὤ μοι ἐγὼ, τί πάθω, τέκνον ἐμόν; ε'.
A. λέγ', ἐπείπερ ἐπ' ἔσχατα βαίνεις.
OI. ἀλλ' ἐρῶ· οὐ γὰρ ἔχω κατακρυφάν. ε'.
X. μακρὰ μέλλετον· ἀλλὰ τάχυνον.
OI. Λαΐου ἴστε τίν'. X. ὤ. OI. ἀπόγονον, ς'.
τό τε Λαβδακιδᾶν γένος; X. ὦ Ζεῦ.
OI. ἄθλιον Οἰδιπόδαν; X. σὺ γὰρ ὅδ' εἶ; ς'.
OI. δέος ἴσχετε μηδὲν ὅσ' αὐδῶ.
X. ἰὼ, ὦ, ὤ. OI. δύσμορος. X. ὦ, ὤ. ζ'.
OI. θυγάτερ, τί ποτ' αὐτίκα κύρσει;
X. ἔξω πόρσω βαίνετε χώρας. ζ'.
OI. ἃ δ' ὑπέσχεο, ποῖ καταθήσεις;
X. οὐδενὶ μοιριδία τίσις ἔρχεται, B.
ὧν προπάθῃ, τὸ τίνειν.
ἀπάτα δ' ἀπάταις ἑτέραις ἑτέρα
παραβαλλομένα
πόνον, οὐ χάριν ἀντιδίδωσιν ἔχειν.
σὺ δὲ τῶνδ' ἐδράνων
πάλιν ἔκτοπος αὖθις ἄφορμος ἐμᾶς
χθονὸς ἔκθορε, μή τι πέρα χρέος ἐμᾷ η'.
ἐν πόλει προσάψῃς.
A. ὦ ξένοι, ἀντ. δ'.
αἰδόφρονες· ἀλλ' ἐπεὶ
γεραιοπάτερα τόνδ' ἐμὸν
οὐκ ἀνέτλατ' ἔργων ἀεκόν-
των ἀΐοντες αὐδὰν,
ἀλλ' ἐμὲ τὰν μελέαν, ἱκετεύομεν, Γ.
ὦ ξένοι, οἰκτείραθ', ἃ θ'.
πατρὸς ὑπὲρ τοῦ 'μου μόνου ἄντομαι,
ἄντομαι, οὐκ ἀλαοῖς προσορωμένα
ὄμμα σὸν ὄμμασιν, ὥς τις ἀφ' αἵματος
ὑμετέρου προφανεῖσα, τὸν ἄθλιον
αἰδοῦς κύρσαι· ἐν ὑμῖν, ὡς θεῷ,
κείμεθα τλάμονες· ἀλλ' ἴτε, νεύσατε
τὰν ἀδόκητον χάριν. θ'.

πρός σ' ὅ τι σοι φίλον ἐκ σέθεν ἄντομαι,
ἢ τέκνον, ἢ λόγος, ἢ χρέος, ἢ θεός·
οὐ γὰρ ἴδοις ἂν ἀθρῶν βροτὸν, ὅστις ἂν εἰ θεὸς ἄγοι, η'.
ἐκφυγεῖν δύναιτο.

This song is composed of two parts, the first of which contains the strophes and antistrophes, α', α', β', β', γ', γ'. These ought to have been placed thus, α', β', α', β', γ', γ': but α', α', alone have remained without change. Of the other two the antistrophes are interrupted, and the antistrophe β' by the whole strophe γ'; the antistrophe γ', because no strophe now remained to interrupt it, by other verses made at pleasure. These we shall distinguish by the letter μ, the mark of the mesode, and those strophes, which are not interrupted, by double letters; those which are interrupted, by single letters:

αα'. ββ'. αα'. β'. γγ'. β'. γ'. μ. γ'.

The second part contains antistrophics of five strophes with their antistrophes, and three systems, the first choriambic, the second of dactyls and anapæsts, the third dactylic, in this order:

δ'. A. ε'. ε'. ϛ'. ϛ'. ζ'. ζ'. B. δ'. Γ.

But there is a short interruption in the strophe δ', and the two last systems correspond in their ends, which we have marked in the margin at the very verses with the letters η', η': and besides, the last system is interrupted by two antithetic verses, θ', θ'.

APPENDIX.

§ 90.—Μὴ ὥραισι. As to this synecphonesis, in the passage of Alexis, (ap. Athen. p. 55. c.) the metre requires this reading,

μὴ ὥραισι μὲν
μετὰ τῶν κακῶν ἴκοιθ' ὁ τοὺς θέρμους φαγών·

("*Non tempore cum mala re veniat,*" i. e. "*numquam veniat, absit.*")

and that of Timocreon of Rhodes (ap. Plutarch, Themist. c. 21.) in which the verses are composed of epitrites and dactylic numbers, ought, apparently, to be written in the following manner:

ἀλλ' εἰ τύγε Παυσανίαν, ἢ καὶ τύγε Ξάνθιππον αἰνεῖς,
ἢ τύγε Λευτυχίδαν, ἐγὼ δ' Ἀριστείδαν ἐπαινέω,
ἄνδρ' ἱερᾶν ἀπ' Ἀθανᾶν
ἐλθεῖν ἕνα λῷστον· ἐπεὶ Θεμιστοκλῆ' ἤχθαρε Λατὼ,
ψεύσταν, ἄδικον, προδόταν, ὃς Τιμοκρέοντα, ξεῖνον ἐόντ',
ἀργυρίοις σκυβαλιστοῖσι πεισθεὶς, οὐ κατᾶγεν
εἰς πάτραν Ἰάλυσον,
λαβὼν δὲ τρὶ' ἀργυρίου τάλαντ', ἔβα πλέων εἰς ὄλεθρον,
τοὺς μὲν κατάγων ἀδίκως, τοὺς δ' ἐκδιώκων,
τοὺς δὲ καίνων, ἀργυρέων ὑπόπλεως,
Ἰσθμίοις δ' ἐπανδόκευεν γελοίως ψυχρὰ κρέα παρέχων·
οἱ δ' ἤσθιον, κεὔχοντο μὴ ὥραν Θεμιστοκλεῦς γενέσθαι.

("*non tempus*, i. e. *absentiam Themistoclis fieri, sive, fieri, ut nullus sit Themistocles.*")

In two verses of Aristophanes there is no synecphonesis as they are now read: Lysistr. 391.

ἔλεγεν δ' ὁ μὴ ὥραισι μὲν Δημόστρατος:

Perhaps we should read,

ἔλεγον δ', ὁ μὴ ὥρασι μὲν Δημόστρατος:

as if one should say in Latin, "*iste Nontempestatibus habitans Demostratus:* for the ancient editions have ὥρασι, a termination used to signify place: see Hemsterh. ad Lucian. t. i. p. 106.

The other verse is 1037 of the same Play;

ἀλλὰ μὴ ὥρας ἴκοισθ', ὡς ἐστὲ θωπικαὶ φύσει.

The scholiast appears to have read μὴ ὥραισιν, so that one may be easily led to conjecture that Aristophanes wrote

ἀλλὰ μὴ ὥραισιν γ' ἴκοισθ', ὡς ἐστὲ θωπικαῖ φύσει.

The expression has been treated of by Casaubon ad Athen. ii, 14. and in Lectt. Theocr. c. 16. p. 273. Heyn. in Lectt. Theocr. c. 13. p. 341. the commentators on Aristophanes, and in particular Bergler. ad Lys. 391. the commentators on Lucian t. i. p. 218. sq. t. ii. p. 270. t. iii. p. 307. Valcken. ad Adoniaz. p. 370. Reiske and Coray ad Plut. Themist. c. 21.

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§ 156. What was said on the subject of the question, whether it is allowable, in a comic trimeter, when the fourth foot is an anapæst, to make the cæsura so that a word may be ended with the first of the short syllables, is now retracted here. The real state of the case is this. The reason why such a cæsura is disagreeable is that, whereas the dipodia ought to run off quickly by the anapæst, the end of the word happening at the first syllable of the anapæst, interrupts and retards by a pause that more rapid movement of the numbers:

⏑́–∪ | ∪–

This untowardness may be palliated or removed principally in six ways.

First, if the first syllable of the anapæst be a monosyllable so cohering with what follows that it cannot be taken with what precedes. Eccles. 104. Acharn. 498.

νυνὶ δ', ὁρᾷς, πράττει τὰ μέγιστ' ἐν τῇ πόλει.
εἰ πτωχὸς ὢν, ἔπειτ' ἐν Ἀθηναίοις λέγειν.

For thus the syllable in question can suffer no retardation, and is a part of the anacrusis belonging to the following arsis:

⏑́– | ∪∪–⏑́–∪–

On the contrary the verse is bad, if the monosyllable coheres with what precedes, as in that which Brunck has given in Acharn. 748.

ἐγὼ δὲ καρυξῶ γα Δικαιόπολιν, ὅπα.

Secondly, the incisure made at that syllable is not disagreeable, if there be a full cæsura before the third arsis. For thus new numbers beginning at the third arsis require a close conjunction of the words in the fourth foot:

⏑ | –∪∪–⏑́–∪–

Thus in Lysistrata v. 768. in Avib. v. 441. in Ran. v. 652. 658.

μὴ στασιάσωμεν· ἔστι δ' ὁ χρησμὸς οὐτοσί.
ὁ μαχαιροποιὸς, μήτε δάκνειν τούτους ἐμέ.
ἄνθρωπος ἱερός· δεῦρο πάλιν βαδιστέον.
τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν βαδιστέον.

It is otherwise when no such cæsura precedes, as in Ran. v. 1307.

πρὸς ἥνπερ ἐπιτήδεια τάδ' ἔστ' ᾄδειν μέλη.

Where ancient MSS. have a more correct reading,

πρὸς ἥνπερ ἐπιτήδεια ταῦτ' ᾄδειν μέλη.

Thirdly, a word may properly end in the first syllable of the anapæst, if there be a cæsura at the fourth arsis, and the words making the anapæst be connected in sense. For the sense, requiring those words to be conjoined, accelerates the movement of the numbers so much the more because a pause is about to follow at the fourth arsis, to which the numbers must be carried forward:

⏑́–⏑⏑– | ⏑́–⏑–

Thus in the Thesmoph. v. 609.

ἔχουσα; τίρθη, νὴ Δί' ἐμή· διοίχομαι.

And in Nub. v. 71.

ὥσπερ Μεγακλεὴς, ξυστίδ' ἔχων· ἐγὼ δ' ἔφην.

That the stop in this verse before the third arsis has no part in producing the effect is clear; because the verse may be altered in the following manner without impairing the numbers:

ὥσπερ Μεγακλέους ξυστίδ' ἔχων· ἐγὼ δ' ἔφην.

But if the words making the anapæst be disjoined in sense, the numbers are at once sensibly injured:

ξυστίδα, Μεγακλέης ὥσπερ, ἔχων· ἐγὼ δ' ἔφην.

Fourthly, the termination of a word in the first syllable of the anapæst may be tolerated, if another important cæsura in the foregoing feet enables the third arsis to begin with stronger numbers, and the words, in which is the anapæst, are connected in sense. Thus the 838th verse of the Lysistrata may be defended:

ἔγωγε· κἄστιν ὑμὸς ἀνὴρ Κινησίας.

⏑́–⏑ | –⏑́ | –⏑⏑–⏑́–⏑–

Take away the cæsura in the second foot, and the verse will be scarcely excusable:

κἄστιν μὲν οὗτος ὑμὸς ἀνὴρ Κινησίας.

Fifthly, if there be a full cæsura after the syllable itself which is the first of the anapæst. For since by the effect of this cæsura the fourth arsis is no longer part of the preceding order, but itself begins a new order, the cause of the disagreeableness is manifestly removed. For in such a case the pause is made not in the middle but in the end of an order; which order is followed by another having an anacrusis of an irrational [disproportionate] short syllable, because the preceding order too is concluded by an irrational [disproportionate] short one: as in Vesp. v. 1369.

τῶν ξυμποτῶν κλέψαντα; Φ. ποίαν αὐλητρίδα;

⏑́–⏑–⏑́–⏑ | ⏑́–⏑́–⏑–

See Pac. 187. Ran. 1220. Av. 40. 1495. Nub. 214. Eccl. 167. 428. But we must beware of either excluding from among these verses some in which at present there is usually no interpunction, or of reckoning among them such as have indeed an interpunction, but not an effective one. Of the first class is that in the Equit. 208. which is to be thus stopped:

εἶθ' αἱματοπώτης ἐστὶν, ὅ τ' ἀλλᾶς, χὠ δράκων.

Of the second, that in the Lysistr. 200. at least as learned men have given it: ὦ φίλταται γυναῖκες, ὄχλος κεραμῶν ὅσος.
For this stop has nothing to do with the recitation of the verse; and as that requires the whole verse to be pronounced without any division, the numbers are faulty. I am inclined to believe that Aristophanes wrote thus rather:

ὦ φίλταται γυναῖκες, ὁ κεραμῶν ὄχλος.

In the Eccles. verse 146. has the same fault:

δίψει γὰρ, ὡς ἔοικεν, ἀφανανθήσομαι.

where ἔοικ' has been rightly restored from the Rav. MS.

Sixthly, the conclusion of a word in the first syllable of the anapæst seems to admit of some excuse when there are two short syllables in that very word before the third arsis. By these syllables the first arsis of that dipodia is rendered more forcible, so that, the numbers being strengthened, the words in the following foot coalesce more easily, as in Pac. v. 415.

καὶ τοῦ κύκλου παρέτρωγον ὑφ' ἁρματωλίας.

Any one, who has a practised ear, will perceive the difference, if the verse be thus altered,

καὶ τοῦ κύκλου γ' ἔτρωγον ὑφ' ἁρματωλίας.
καὶ τοῦ κύκλου γὰρ ἔτρωγον ὑφ' ἁρματωλίας.

That verse therefore in the Vesp. 1169. is correct:

ὠδὶ προβὰς, τρυφερόν τι διασαλακώνισον.

but not verse 11. of the same Play:

κἀμοὶ γὰρ ἀρτίως τις ἐπεστρατεύσατο.

In sum, the result of what has been said is this, that in every verse in which the first syllable of the anapæst is the last of a word, we should weigh every thing which may tend either to excuse or to condemn such a collocation of words. And perhaps there are more circumstances, than those already mentioned, in which it may be excused. But it does not follow of course that because a thing *may* be excused, therefore it *ought* to be excused. The verse for instance from the second Thesmophoriazusæ of Aristophanes, ap. Athen. xv. p. 690. D.

ὦ Ζεῦ πολυτίμηθ', οἷον ἔπνευσεν ὁ μιαρὸς,

may be defended on the second ground of excuse; yet as some MSS. have ἔπνευσ', we should rather write, ἀπέπνευσ' ὁ μιαρός.

What I have said of the fourth foot, I wish to be applied to the other feet also. Thus the reading in the Nub. v. 1192. is right:

ἵνα δὴ τί τὴν ἔνην προσέθηκεν; ἵν', ὦ μέλε.

In such passages the degree of emphasis required in the pronunciation of the words is often to be considered: for a proper pronunciation makes numbers defensible, which would otherwise admit of no excuse. Thus in Equit. v. 7. and in Ran. v. 76.

αὐταῖσι διαβολαῖς· ὦ κακόδαιμον, πῶς ἔχεις;
εἶτ' οὐχὶ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου.

Were these verses to be recited in such a manner as to give the stronger ictus to their first arsis, they would not be tolerable. The

sense requires that the second arsis should be pronounced with the greater force, in these numbers;

⏑–⏑ | ⏑⏑⏑–⏑–⏑–⏑–

and then the termination of a word in the middle of the first thesis may be properly defended by the fifth of the foregoing rules. And in general this circumstance is not to be disregarded; that numbers otherwise harsh are softened on account of following resolutions. Thus although a dactyl is disapproved, when put in the place of a trochee, and ending with the end of a word, (see § 154.) as in the Lysistr. v. 20. as some books have it,

ἀλλ' οὐκ ἐκείνων ἦν τάδε προυργιαίτερα,

yet it is much less disagreeable, when a tribrach follows, as in that verse of Alexis ap. Athen. p. 223. E.

ἀπόλαβε. τουτὶ δ' ἔστι τί; ὃ παρ' ὑμῶν ἐγώ.

From v. 688. of the Plutus we may learn that the same foot is excused on account of a preceding stop,

τὸ γράδιον δ', ὡς ἤσθετο δή μου τὸν ψόφον,

for there is a great difference between the verse thus pronounced, and what it would be without the stop.

But this subject is endless; and it appears that what is elegant cannot be defined by general rules, but that through the incredible variety in the measures of syllables, in the proportions of words, in punctuation, in skill in recitation, the very same words may in some circumstances be free from faults, and in others altogether faulty.

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§ 449. In the Elementa D. M. p. 511. it is not rightly maintained that the verses in Aristoph. Avib. 333—335. are dochmiac, and that the antistrophic verses ought to be corrected after the same form. For as these antistrophics, 349. sqq. give extremely good Cretic verses,

οὔτε γὰρ ὄρος σκιερὸν, οὔτε νέφος αἰθέριον
οὔτε πολιὸν πέλαγος ἔστιν, ὅ τι δέξεται
τώδ' ἀποφυγόντε με,

Seidler perceived that the strophic verses were those which needed correction, and thought that *εἰσεκάλεσε* should be substituted for *ἐκάλεσεν*. For if the elevations are resolved in these numbers, it was necessary they should be so resolved as that the words should of themselves afford Cretic numbers. Wherefore the strophic verses should be written thus;

ἐς δὲ δόλον εἰσεκάλεσεν, προσέβαλέν τ' ἐμέ γε
παρὰ γένος ἀνόσιον, ὅπερ ἐξότου γ' ἐγένετ', ἐπ' ἐ-
μοὶ πολέμιον ἐτράφη.

THE END.

INDEX OF AUTHORS CORRECTED.

Æschylus, S. ad Th. § 722.

Alcman § 594.

Alexis ap. Athen. Appendix pp. 181. 185.

Aristophanes, Plut. Append. p. 185. Nub. Append. p. 184. Ran. Append. pp. 182. 184. § 156. Equit. Append. pp. 183. 184. Acharn. Append. p. 182. Vesp. Append. pp. 183. 184. § 156. Pac. Append. p. 184. Av. Append. pp. 182. 185. § 156. Lysistr. Append. pp. 181. 183. 184. § 156. Thesm. 2. fr. Append. p. 184.

Censorinus, fragm. § 571.

Eupolis § 507.

Euripides, Hec. § 692. 701. 724. 725. Orest. § 715. Phœn. § 726. 728. 729. Med. § 467. Suppl. § 89. Troad. § 689. 727.

Hipponax § 165.

Ibycus § 302. 305.

Nævius § 102.

Plautus Aul. § 100. Merc. and Pseud. § 102.

Rhintho § 77. 78.

Sappho § 414. 518. 522.

Sophocles Aj. § 479. Œd. Col. § 730. Antig. § 467.

Terence Andr. § 182.

Theocritus § 596.

Timocreon of Rhodes, ap. Plut. Append. p. 181.

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